

# music week

GLASTONBURY SPECIAL STARTS p17

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## Time called on Morris

Warner Music US chairman and ceo Doug Morris, the man who prevented Rob Dickins getting one of the music industry's most sought after posts, was unceremoniously fired last week.

The move, which sent shockwaves through the music industry on both sides of the Atlantic, is intended to end the discord which has divided the top of Warner Music Group for much of the past year. Michael Fuchs, who replaced Robert Morgado as head of Warner Music worldwide just six weeks ago, issued a surprise statement saying Morris had been "relieved of his responsibilities...effective immediately".

Morris, 54, was escorted from the building by armed security guards last

Wednesday at 3pm in a dismissal described by the manager of a Warner-signed act as "the most humiliating thing that could happen to anyone".

Morgado promoted Morris to chairman and ceo of Warner Music US last August, a move that led to the departure of longtime executive Bob Krasnow. It also sparked the resignation, after more than 20 years at the company, of industry veteran and head of Warner Brothers Records Mo Ostin.

Morris and Morgado then publicly fell out over issues including the appointment of a successor to Ostin, with Morris vying Morgado's choice of Warner UK chairman Rob Dickins. Morris's departure comes as the

Time Warner corporation faces political fire for its involvement with gangsta rap artists such as Snoop Doggy Dogg and Tupac Shakur. Both are released through Interscope, the label Morris brought to Warner.

"I'd like to particularly emphasise that this is not about music people being replaced by business people," says Fuchs in a memo to all Warner Music Group employees. "The time has come to create an environment where people can operate with maximum efficiency and without the distraction of internal politics."

Fuchs' reference to "internal politics" is thought to refer to press speculation about the management of Warner

Music Group, much of it said to have come from Morris's office.

One senior Warner source says, "None of us can believe the news. It's like there is a God after all. It's a little like at school when the bully finally gets his come-uppance."

Industry sources say Morris's departure is a boost for Rob Dickins, one of the company's most senior and respected executives. And speculation is already rife that Dickins could yet replace Morris's appointee at Warner Bros Records, Danny Goldberg. Late on Friday US sources suggested decisions on the fate of Goldberg and Warner's withdrawal from its deal with Interscope were imminent.

THIS WEEK

4 Beggars plan to build US presence

5 Labour in call for more open RA



18 Orbital: cutting a live reputation

26 Natcha gets traces in reviews

35 Dooley fails to win a Silver Clef



An estimated 100,000 people were expected to descend on Michael Eavis's Worthy Farm over the weekend for the 25th Anniversary Glastonbury Festival. All 80,000 tickets sold out in days three months ago, but with a weekend of hot weather forecast, security arrangements were being stepped up to deal with an influx of fans without tickets. The demand remained high despite the last-minute withdrawal of The Stone Roses, who were replaced last week as headliners of Saturday's main stage bill by Island band Pulp. Meanwhile, the BPI Anti Piracy Unit swooped on stall holders at Glastonbury on Friday morning, seizing 40,000 bootleg tapes and CDs in the APU's biggest-ever bootleg raid. Four men were arrested and 20 high speed duplicating machines confiscated. Talent special starts, p17.

## Racism row hits Jackson

Sony Music is to re-press and reissue its Michael Jackson album *HIStory* following an outcry in the US over allegedly racist lyrics on the track, *They Don't Care About Us*.

Jackson has come under attack in America for the track's inclusion of the line, "Jew me, sue me, everybody do me; kick me, mike me, don't you black or white me."

Sony Music announced in New York on Thursday that the track would be re-recorded, with new lyrics which are being written this week.

The new version of the track will be included on all future worldwide pressings of the album - including the UK and Europe - with the booklets of the original release stickered with a message from Jackson.

## Preston lines up to take BPI chair

BMG chairman John Preston is expected to be confirmed as Rupert Perry's successor as BPI chairman at the organisation's agm on July 19.

Preston has been elected to the position by the council, a decision which is expected to be ratified by members at the meeting.

The agm, at which leader of the opposition Tony Blair will be guest speaker, will also see BPI council members Roger Ames, Paul Birch, Paul Burger, Paul Conroy and Rob Dickins stand for re-election.

## Industry hails Kennedy's OBE

Lawyer John Kennedy has been honoured with an OBE in the Queen's Birthday honours list which is being hailed as a breakthrough for the music business.

Kennedy, who is best known as the long-standing adviser to The Stone Roses, receives his award for his services to Band Aid.

Bob Geldof, who himself received an honorary knighthood for his work with Band Aid, nominated Kennedy who has continued overseeing the legal affairs of the charity since it was launched.

"I'm very grateful and really thrilled," says Kennedy, 43. "It is a great honour, but a complete surprise." Harvey Goldsmith, who promoted the Band Aid concert and worked closely with Kennedy on the project, says, "John is one of the unsung heroes of the industry. Nobody has done more work for Band Aid and he fully deserves it."

Kennedy is the most senior music industry individual to receive an OBE since former BPI chairman LG Wood was given a CBE in 1978. His award, announced in the same list which saw Cliff Richard honoured with a knight-

hood and singer Elaine Paige with an OBE, is being welcomed as overdue recognition of the music business.

Richard is the first pop artist to be given a knighthood. Jean Francois Cecillon, president and chief executive of EMI Records Group, says the singer, whose recording career has spanned five decades, is "the happiest guy on the planet".

Cecillon adds that the decision on whether he will be referred to as Sir Cliff or plain Cliff on future releases will be left up to the 55-year-old star.

● Analysis, p8.

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BRADLEY DEPARTS AS MCPS DEPUTY - p3

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# Bradley departs as MCPS deputy

MCPS deputy chief executive Tom Bradley has quit after three years with the organisation.

He told MCPS he was leaving 10 days ago and staff were told of his decision last Wednesday.

Bradley, who joined the body in August 1992, says he is returning to publishing, but says he is unable to give any details of his new role. He adds, "The experience at MCPS has been invaluable, but an opportunity has arisen in the publishing industry which will be a tremendous challenge."

MCPS chief executive Frans de Wit says he is not going to rush into finding a replacement for Bradley. De Wit says, "I have no plans to make an immediate appointment."

He also hints that a new deputy will be promoted from within the rights body. "I don't anticipate making any more external appointments," he says.

"I regret that Tom will be leaving," De Wit adds. "During his three years at MCPS, he has contributed highly to the further development of MCPS."

Bradley joined MCPS in August 1992 from Nondor Music, where he had worked since 1984. Previously, he was financial controller at A&M Records and worked at Magnet Records and Air Studios.

Bradley's departure coincides with plans for a restructuring of MCPS's executive structure which sees lawyer David Lester joining the body in the newly-created position of head of legal

services. He will take responsibility for the society's legal business, reporting to de Wit.

Lester joins the body after 21 years with legal firm Taylor Joynson Garrett where he became a partner in 1981. He previously served the MCPS board and management as legal adviser.

Bradley's responsibilities will be shared among the remaining directors, with financial controller Chris Martin taking on his royalty research role and de Wit overseeing corporate communications.

As part of the reshuffle, commercial operations controller Graham Churchill will take responsibility for retail licensing schemes for retail video and multimedia.

## Middleton appointed MD at BMG Ireland

BMG is restructuring its Irish operations with the promotion of Freddie Middleton, formerly RCA general manager in Ireland, to managing director of BMG Ireland.

Middleton has been in the Irish music industry for 23 years, starting out at EMI Records in 1974 and moving to RCA 10 years later where he has remained as general manager until now.

An active figure within the Irish music industry, Middleton is a director of collecting body PPI and vice chairman of the IFPI. He recently joined the task force set up by Ireland's cultural minister investigating the creation of more jobs within the Irish music industry. BMG Records UK managing director of operations, Ratnam Bala says, "He's managed to grow the business over the past three years by 25%. He's very well respected in the music business in Ireland and he delivers the best results of all the small territories."

Middleton, 44, says, "I will be making some changes to the structure of the company as well as looking for new premises in Dublin." A marketing manager will be appointed immediately and at least one other manager will be recruited later in the year to complement the existing team of five.

"My aim is to capitalise on BMG's priorities and successes such as Take That, Annie Lennox, Curtis Stigers and the Real McCoy. As managing director I can now get on with focusing and running the label," says Middleton.



Independent label Psychic Records is releasing the debut Blueburn single, Got To Know You, on Monday (July 3) following its use in the current Kodak Funflash TV ad campaign. The single was picked up for the ad after advertising agency Young & Rubicam's creative director saw the Hull four-piece play a live showcase at Nomis Studios in west London. Psychic Records managing director Hugh Stanley Clarke, a former A&M manager at EMI Records, says the four-piece are due to start recording their debut album in the next month for release early in 1996.

## Bjork wins 'theft' court case

Judge Justice Jacob has found in favour of One Little Indian artist Bjork in a High Court battle over the composing credit on Crying, a track on Bjork's 1993 album Debut.

In a writ issued against Bjork, her producer Nelles Hooper and record company One Little Indian collaborator Simon Lovejoy claimed he helped compose Crying.

But the judge said on Friday that Lovejoy's claim was not backed up with sufficient strong evidence. He rejected allegations that Bjork had acted dishonestly and said any collaboration Lovejoy may have made was minimal. "Lovejoy's role was more as a technician

putting down the composition," he said.

Giving evidence on the second day of the case last Tuesday, Bjork told Justice Jacob she worked with Lovejoy during a songwriting trip to the UK and was "very quickly disappointed" with their collaboration.

"Making music, the magic of music is that one plus one is three," said Bjork. "My expectations were so high I would have tried everything, but nothing worked."

The singer met Lovejoy at a Reykjavik nightclub. She linked up with him later in England with the view to working on songs for her first solo album.

While she conceded Lovejoy has a very similar song to Crying on his computer disc, she insisted she was responsible for the music.

The court victory came a week after Bjork's second album, Post, was deleted after just an hour on release over the inclusion of an unclear sample taken from a track by Scanner.

One Little Indian managing director Derek Birckett says 1.2m copies of Post had been pressed worldwide but 600,000 new copies have now been made.

Beechwood Music, which owns rights to the Scanner track, has issued a writ against One Little Indian claiming damages and royalties on the original copies.

### Take That clinch Silver Clef

An emotional Take That picked up the 1995 Silver Clef award at London's Inter-Continental Hotel on Friday. The band, who announced they would donate 10% of the proceeds of their next single to Nordoff-Robbins, followed special achievement award recipient George Martin on to the stage, prompting Jason Orange to declare, "We all feel a little bit out of our depth." HMV International chairman and chief executive Stuart McAllister presented the international award to EMI artists Eternal at the annual Silver Clef luncheon, which raised £367,000 for music therapy. See Dooley p35.

### Singer killed in hit and run accident

London-owned firm Records was last week mourning the death of Louise Dean, the 24-year-old lead singer of priority act Shiva, who was killed in a hit and run accident near her Huddersfield home. Although the driver failed to stop, police later charged a man, 41, to go ahead with the release of the single Freedom on request of the band. 7PM management, which manages Shiva, describes Dean as one of the most gifted singers it has handled. Shiva recently signed a publishing deal with BMG and their track Freedom reached number one in AIM's Cool Cuts chart last week.

### Wilson clinches Kerrang! honour

Former Radio One staff producer Tony Wilson was honoured at last Tuesday's Kerrang! Awards, two months after leaving the station. Wilson, who had been at Radio One for 22 years, won the Kerrang! hall of fame award at the event which attracted more than 300 artists and music industry executives to the Cumberland Hotel in London. Bon Jovi and Machine Head both won two awards.

### EMI Records raises prices

EMI Records has increased the dealer prices for all EMI and Virgin product dispatched on or after July 3. Virgin CDs have gone up by between 16p and 20p to an average of £8.15 and cassettes rise 15p to £5.55. Vinyl has seen the biggest increase, with albums rising by 76p to £6.65. EMI's CD prices have increased by an average of 30p, with popular and classical CDs now at £8.36. Tapes have gone up around 14p to £5.54.

### Virgin hit by fly-posting fine

Virgin Records has been fined £4,000 in the biggest case yet brought by Birmingham City Council in its battle against fly-posting. Virgin label Circa was found guilty at Birmingham Magistrates Court of 16 offences after failing to remove Carleen Anderson posters following warnings from the council.

### Murphy plans UK expansion

Chris Murphy's reoArt Records is planning to expand its UK operation next year after restructuring its deal with Warner Music. The label was previously handled in all territories by Warner, which is now only distributing the label in Australia. Murphy, who last month split with INXS, says he is beginning to look for overseas licensees for artists including the Screaming Jets, Wendy Matthews, Electric Hippies and James Reyne.

### Mean Fiddler opens in Dublin

The Mean Fiddler Organisation has opened its first venue outside London, the Mean Fiddler Dublin. The new 600-capacity venue, formerly known as the Westford Inn, has been refurbished at a cost of £2m. Booked by Mark Johnson, the venue opens today (Monday) with a show by Christy Moore.

### BT awards prize to Music By Fax

Music Sales subsidiary Music By Fax has won a BT-sponsored award for its sheet music fax delivery service. Presented by Marketing magazine, the award recognises the best use of telemarketing to create new markets for products.

## COMMENT

### Morris: there is justice in the world

UK reaction to the sacking of Doug Morris has been a virtually unanimous, "So there is justice in the world". A more than capable record man he may well be, but from these shores the view has been that much of the mayhem and reutions which have afflicted the Warner Music Group over the past year have been attributable to his naked ambition to emerge as top dog. Not only was there the appalling treatment of our own Rob Dickins - though former WMG chief Robert Morgado's failure to stand up to Morris bears much of the responsibility for that - but there was also the ousting of such consummate professionals as Mo Ostin and Bob Krasnow.

Had Morris's rise continued, it would have been bad news because his interest in international matters was never more than token. As a result of his removal, UK acts assigned to the Warner family may well be more confident that they will be given a proper chance in the US - and that is good news not just for those acts and Warner Music in the UK, but for all of us.

### Censorship must extend to retail

Record companies which have found themselves under pressure from retailers over "offensive" lyrics must be a little bemused this week to discover that virtually all the major record retailers have been merely selling a video containing a series of real executions. The retailers' defence appears to be that since this video has an official BBFC certificate, it is therefore legal and it is not up to them to censor their consumers' viewing. This argument stinks. If record companies have a responsibility for what they sell, so too do retailers. I find it hard to believe that there is any song lyric which is as obscene as people profiting from selling what are effectively snuff movies.

Steve Redmond

## TILLY

### Radio One: tune in to the cop out

Much has been written about Radio One in the press recently, little of which has been flattering. Well, I've been collecting the press ads for a while, naively believing that suddenly everything would click into place and I'd know what the hell they're all about. In case you've been on holiday in Outer Mongolia and missed them, here are a couple of examples: "When DJs are difficult, you just treat them like naughty 10-year-olds and they soon stop." - Alison Howe, production assistant. This appeared on June 4 accompanied by a photo of Alison and the Radio One logo "as it is". Or how about my personal favourite: "I've got lots of ideas about this place. I always give them to Matthew Bannister, but nothing seems to have happened yet." This quote was attributed to, and accompanied by, a photo of a Radio One security guard. How is that going to encourage us to become Radio One listeners?

I don't know which ad agency the station is paying to dream up these puerile ads, and I am reluctant to rake up the old moan about "...it's our money they're wasting", but damn it all, it is, and they are! An ad with a page three girl saying, "One FM plays great music", would have more impact, but that might infringe the Trade Description Act. I noticed after five weeks at number one, and 1,700,000 sales, Robson & Jerome still only had three plays in a week, so obviously the general public, at whom one presumes the ads are aimed, are not listening to Radio One to decide what records to buy. Lastly, spare a thought for my mate Ric Blaxill - almost every act on TOP7 each Thursday plummets down the chart by Sunday. If we continue, as an industry, to over-market singles by the Thursday mid-week and let the media such as GMTV, *The Sun* and so on publish these facts we might as well forget Sunday's chart and just have a Thursday chart based on the mid-weeks.

Tilly Rutherford's column is a personal view

## NEWS

# Beggars Banquet boosts US profile

Beggars Banquet Records is taking its first steps towards developing an international presence by establishing an office in New York this summer.

Former head of press Lesley Bleakley is to lead the new operation, which will be the label's first office outside the UK in its 18-year history.

Beggars founder and managing director Martin Mills says the time is right for the move, as the company's current deal for US representation with American independent marketing company Thirty-Eight Art is coming to an end in August.

The arrangement where he has had people representing us has worked really well, but we feel now is the time to have our own presence in the US. We felt it was time to be ourselves over there," he says.

Mills says Bleakley is beginning the hunt for a new office, after which she will recruit a couple of additional staff.

The operation will be in place to help support the US release of albums this autumn by acts including Buffalo Tom, The Charlatans, Natacha Atlas and Neilfin, the latest incarnation of goth rock pioneers Fields Of The Nephilim.

"The international development is part of a wider expansion of Beggars' operations," says Mills.

Since the beginning of the year, the label has increased its team by a quarter to around 25 positions.

The new staff include Sue Brown, who replaces Bleakley as head of press after leaving MCA, where she represented Geffen, last month.

The label also acquired Witija Records from the Rough Trade record

operation last month. Mills says the label, which has launched the careers of artists including Therapy? and Huggy Bear, will continue to be headed by founder Gary Walker, who will run it from independent offices in London.

Founded by Mills with Nicholas Austin in 1977, Beggars Banquet Records, which is now wholly owned by Mills, has seen turnover rise to more than £7m since its launch, buoyed by the success of artists including Gary Numan in the late Seventies and early Eighties.

Despite a loss-making period in the mid-Eighties, the label has seen an improvement in profits during recent years through artists including The Charlatans and The Cult, according to CHFF Dane's recently-published UK Record Industry Annual Survey.

## BPI takes stand at Popkomm '95

The BPI is to follow the success of its British Act Midem stand with an initiative at Cologne's Popkomm exhibition which takes place between August 17 and 20.

More than a dozen BPI members have signed up to join the stand, which has been sponsored by executive travel firm Travel By Appointment.

BPI director general John Deacon says the move follows the success of January's British Act Midem stand with the MPA, PPI and PRS, who may again join forces with the BPI at next year's Popkomm if the current experiment is successful.

Deacon says the initiative - which has been put together by BPI Council member Paul Birch with BPI events co-ordinator Fiona Haycock - was launched after a survey of BPI members suggested a large take-up would be likely. "Smaller independent labels in particular said they would be interested and we have already had a good response," he says.

Birch adds, "The German market is one of the strongest sales markets in Europe and I am pleased that yet again the BPI has taken the initiative to provide a strategic framework for major and independent record companies to collaborate."

"The price for joining the stand is £200 to BPI members and £270 for non-members. Companies which are interested should contact Vicky Eal at the BPI on 0171 287 4422.



The centrepiece of the BPI Popkomm stand will be a red double-decker bus hired for the event which will receive a new lick of paint before heading for Cologne, says Fiona Haycock, who is pictured with Travel By Appointment sales manager Andrew Dougllass.

# Viva! unveils AOR music policy

Vival 963 AM has unveiled an AOR "music policy" which will challenge Heart and Virgin when it launches next Monday (July 3).

Music will make up 50% of the station's output and programming controller Chris Burns says Viva!, which is aimed at women, will concentrate on artists such as Bryan Adams, Teri Annas, Tasmin Archer, Jackie Browne, Phil Collins, Sheryl Crow, Crowded House, Joni Mitchell, Van Morrison and Elton John.

However, Burns says the playlist will

focus on lesser-known tracks. "If we play something by Elton, we will probably choose something from his Duets album rather than a more obvious choice like Daniel," says Burns.

Burns adds that Viva! head of music Diana Luke, who is also lined up to present an afternoon slot on the station, has drawn up a music policy targeting a 25- to 45-year-old female audience.

Music will be spread out across the broadcasts, with the music-talk balance steady across all shows, she adds.

"Rather than have a bit of speech and

then a bit of music, our intention is to let each of them breathe," says Burns. "Some stations only play four records an hour, but if any of them are bad they've really blown it."

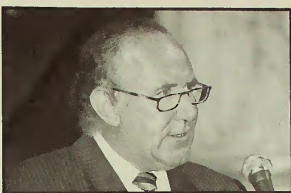
There are six shows on the draft weekday schedule, featuring high-profile presenters Nina Myskow and Vival! founding director Lynne Frank.

A Saturday morning slot also promises to fulfil Viva!'s pledge to deliver a lively perspective on current issues with a contribution from Carol Thatcher.

HONOURS GIVE MUSIC OVERDUE RECOGNITION - p8



Former Sunday Times editor Andrew Neil attacked commercial radio in his keynote speech at last week's Radio Academy Festival, labelling it predictable, bland, uninspiring and desperate to avoid controversy. "Commercial radio has amounted to Top 40 on FM, classic hits on AM and bigger all else," he said. Neil briefly touched on the media ownership rules proposed by the Government in May, backing the aim of greater diversity in radio. But it was left largely to Radio Authority chairman Sir Peter Gibbins to react to Stephen Dorrell's proposals. In Gibbins' speech on the Tuesday of the festival, he said that while the RA was generally happy with the Government's document on cross ownership, more clarification was needed about accurately measuring circulation and audiences.



# about to put quality first

The Radio Authority should be called to account for its decisions over the handing out of radio licences, the Labour Party's spokesman on broadcasting Chris Smith told the Radio Academy Festival on Wednesday.

Delivering his speech on the closing morning of the three-day event, which attracted more than 400 delegates to Birmingham's International Convention Centre, Smith urged the authority to operate a policy of openness.

Referring to last September's controversial decision to reject XFM's licence application, Smith said, "I believe, on the whole, the Radio Authority has operated reasonably well, but certain decisions I find difficult to understand, such as last year's refusal to award XFM a London licence. The workings of the authority ought to be open to public scrutiny."

The Labour Party would take a stand on the issue if voted in at the next election, he added.

In a broad-based 35 minute address, Smith also challenged the body's method of awarding licences. "The issue of price is put well above the issue of quality, which is not acceptable," he said.

"The authority should set a reason-

## BANNISTER DEFENDS RT PRODUCTION POLICY

Matthew Bannister defended Radio One's policy of using independent production companies on the second day of the Radio Academy Festival.

In the Talent - Who Owns It? session on Tuesday, Bannister said, "Radio competition has never been tougher. The BBC has decided to help the development of independent radio production. It's a way of attracting key talent."

Radio One has increasingly recruited independent companies to produce its

shows, the most high-profile of which is Chris Evans' breakfast show, which is produced by the DJ's Ginger Productions. Radio One broadcast 450 hours of independent programming in 1994, said Bannister.

He refused to reveal the financial details of Evans' contract with the station but said the cost of the breakfast show had not risen to a great extent. "Radio One will not be any more expensive to the licence holder this year," he said, adding that the station has managed to keep costs down in other areas.

able price and then judge applications on their quality and content.

"When the licence for Classic FM comes up, Joe Baggus could win it with an easy listening station by offering £1 more, which is an absurd situation."

Smith also suggested that a regulator other than the RA should take responsibility for the overall policing. "The regulator will have the power to make or break media companies. It should be a separate, defined function," he said.

Smith's views countered those of Radio Authority chairman Sir Peter Gibbins, who said in his speech the previous day that it was vital the RA

retained all control of such matters.

"We believe that licensing and regulation are inextricably linked," Gibbins said. "If we do not police the radio ownership rules, how will we be able to make awards without first checking all the ownership issues with the separate ownership regulator?"

Gibbins also suggested that the authority is considering extending licences from their present eight years to reduce the amount of time the body spends on re-advertising licences. "A period of 10 years might well be more appropriate," he said, suggesting that rolling licences were an option.

## Media backlash boosts video sales

Virgin, HMV and Tower Records are all continuing to sell the controversial Executions video, which was withdrawn from sale last week by WH Smith and John Menzies over the inclusion of footage of murders and state executions.

The video is selling fast, following last week's media publicity, although all three stores say they are not actively promoting the title and have just a few copies on display.

At Tower Records' Piccadilly Circus branch in London's West End, an assistant says the video is selling "extremely fast", with between 80 and 100 copies sold on Tuesday alone.

Andy Lowe, general manager for European operations at Tower Records says, "The video was selling as fast as

anything else would, given the same kind of publicity."

FIMV video manager Pete Kalhan defends the chain's decision to stock the video. "It is the job of the British Board of Film Classification to be the censor," he says, adding that HMV is not stocking large quantities of the title. "It is in the special interest section, and we are not promoting it," he says.

A senior source at Virgin says taking decisions on stocking videos is straightforward compared with music.

"With music you are dealing with obscenity laws which are difficult to interpret, with videos it is straightforward. The BBFC is there as a censor, we stock what they tell us we can," he says.

## Oasis rereleases storm indie chart

Creation's re-promotion of Oasis's six singles has proven a dramatic success, with the band dominating the top of this week's independent singles chart.

The band's singles fill six of the top seven positions, after the reissued singles entered in positions two to six. Current release Some Might Say is pushed back to seventh.

The five reissued singles also entered the Top 75 singles chart between positions 44 and 53 last Monday on the back of a retail promotion which offers any three of the band's singles for £10.

Creation marketing manager John Andrew says the offer, which generated sales of around 50,000 units, was launched following pressure from fans.

## NEWSFILE

### Rod show breaks Wembley record

The Harvey Goldsmith Entertainments-promoted Rod Stewart concert at Wembley Stadium broke the venue's attendance record last Saturday (June 17). Around 83,000 people attended the event, which was also the first at the stadium to be set up in the round. The attendance compares with the regular maximum of 74,000 for the traditional end-of-stadium set-up.

### Acid Jazz switches to Pinnacle

Acid Jazz is switching distribution to Pinnacle after several months of channelling its rock inspired Focus through the Orpington-based distributor. Pinnacle has already released a Planet single and Matt Deighton's solo album and expects the first Acid Jazz release to be Mother Earth's four-track EP Free Thinker on July 24. The label was previously handled by Vitalic.

### Feile festival in doubt

This year's Feile '95 music festival hangs in the balance this week as promoter MCD awaits a decision on planning permission from the Irish authorities. The festival has been injunctioned by Kildare County Council because planning permission had not been granted. MCD, which has booked Blur, The Stone Roses and Elastica to appear at the three-day festival, is appealing on the grounds that planning permission is not required. The event is due to take place at Naas, 20 miles west of Dublin, from August 4-6.

### Majors sign up for BT interactive trial

All the major record companies have signed up to provide music video on demand as part of a British Telecom trial for its interactive TV service over the summer. Around 2,500 customers in East Anglia will be able to download music videos, movies, television programmes and home shopping services on demand. Videos will cost around £3.99, while the monthly fee for the service is £4.99.



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▶▶▶▶ PRINGLE LEADS HEART INTO THE LONDON RADIO BATTLE - p6 ▶▶▶▶

## Former colleagues square up in the latest London radio battle

Keith Pringle is not what you would expect for a man who has helped to produce, programme and manage some of the biggest and most prestigious names in UK radio. And he definitely doesn't present himself like the sort of man you'd pick to launch a £2m gamble into the toughest radio market in the country.

But then appearances never did count much for much in radio and behind Pringle's mild manner is an astute, business-minded and talented programmer.

When Chrysalis's Heart 106.2 FM launches in September with Pringle at the helm, London will, for the first time, have an AC (adult contemporary) format to challenge the CHR (contemporary hits radio) of Capital 95.8FM and the AOR (adult-orientated rock) of Virgin Radio.

"It is a battle he is looking forward to. I have absolutely no doubt that we are going to be a bigger success than anyone expects," says Pringle, as he picks his way through the building site in west London that will shortly become Heart's studio complex.

"For me, this is really the best gig in radio at the moment - it's a great format in a market which I know and love. It's a huge job - it could be a total disaster or the biggest success story ever in UK radio."

But in the wider industry, the most intriguing part of Heart's launch will be the personal battle with two of his long time colleagues. With seven years at Capital, and nearly four at Piccadilly behind him, the prospect of taking on his old boss Richard Park at Capital and frequent comrade-in-arms Mark Story at Virgin Radio in the battle for London's radio audience is one he clearly relishes.

For years, in London and Dublin and Manchester, Story and Pringle were a double act with a potent reputation. And as Phil Riley, the launch director for Heart 106.2, sees it, the industry is going to discover at last if the complementary strengths they brought to their roles as a programming team have rubbed off on each other now.

Riley, who worked with both of them at Transworld digging Piccadilly and Key out of the hole Owen Oyston had bought himself, says, "Then, Mark was more the management man and Keith the Selector guru."

Julian Allitt, managing director of The Bay in Lancaster, who was instrumental in bringing the Story/Pringle partnership back to England in 1990 to effectively relaunch Piccadilly, certainly believes Pringle is fit for the Heart job.

"He's been forged in the flame," he says. "He's not the sort that dodges responsibility. He's analytical and he also has the instincts, the 'poetry in the

## KEITH PRINGLE



soul," that makes a great programmer."

Pringle has radio in his blood - brother Neil is a presenter at BBC Southern Counties Radio - but that didn't guarantee a job in his chosen profession.

After being booted out of college after flunking his first two years, Pringle was turned down by every station in the country before getting his first job in the business as a tape op at Metro in Newcastle.

Two years later, made redundant by Metro, he joined Capital in London as an operational engineer, moving into production via an unusual secondment from engineering into the DJ's pit three years later.

In this new position, Story, along with Capital senior producer David Briggs, opened the doors to music programming for Pringle - and gave him experience of working with such high-class talent as Roger Scott, Graham Dene and John Sechs.

When Story left in 1987 to join Radio One, Pringle found himself, at one week's notice and the age of 27, producer of Chris Tarrant's breakfast show, the top independent radio programme in the country at his favourite radio station. "Capital was my station as a kid. I listened to it all the time, from about 1974 on," he says.

Those Capital days were formative for Pringle, not least because he began to work with Park, who arrived as head of music in 1987.

"Richard saw right away that the place was almost a shambles," he recalls. "Until he came along, I don't think anybody ever even talked about audience figures. That suddenly became the focus and it was a real culture shock."

The challenge of having a target that was more than just making "good radio" is something Pringle enjoyed. "Now it was, 'How do I beat the arse of the competition' as well. More of a game, not just art," says Pringle.

Park says, "In all the areas that have become important in radio these days, Keith is very comfortable. He's very intelligent and very aware of technical issues. And there's no question that he's his own man these days. I'm sure his training at Capital is part of that."

But even the reformed Story and Pringle team couldn't turn around the ailing Century Radio in Dublin during 1989.

Pringle, who became head of music at Century, says, "That was my disaster." When Transworld committed to a Piccadilly relaunch, the right call came first to Story, who insisted Pringle come with him.

The basis for such confidence in Pringle is plain, says Riley. "Keith's very focused," he explains. "And he thinks very clearly and strategically. And like all good managers, he's always

## TAKING HEART

Keith Pringle (b. January 26, 1960)

1978: Portsmouth Polytechnic - chemical engineering student. "It was the most boring bloody subject on the earth." He specialises in communications engineering, "because I wanted to work in TV as a director," he recalls.

1980: Two years into the course, he fails everything except general studies. "I just couldn't do it," he says. Pringle fails his final degree and sends DVs and demo tapes to every radio station in the country.

Christmas 1980: Just as his father begins to drop hints that insurance might be a good career, Pringle's grandfather in Sunderland Echo says there is a job in the *Sunderland Echo* for a tape op at Metro in Newcastle. He gets the job.

Jan 1983: After two years at the then-ailing station, earning £3,000 a year, Pringle is made redundant amid de-manning disputes. But Capital is recruiting operational engineers and brings the 23-year-old to London.

1986: Seconded to act as producer for Phil Allan's Early Show, then Peter Young's Drivehome and the early Branch pilots.

1987: After winning a Premio Ondas Award for Branch, Pringle is appointed senior producer, responsible for the Chris Tarrant Breakfast Show.

Apr 1988: Leaves Capital to join Mark Story at Century Radio in Dublin as head of music.

Aug 1990: Story taps him to lead rescue at Piccadilly in Manchester as head of music. Turns around Piccadilly and Key in time for Emap to buy out Transworld.

1994: After the Emap buy-in, Pringle is made group head of music for Emap Radio, responsible for eight stations.

Feb 1995: Joins Heart 106.2 FM as executive director and programme director, to prepare for the station's launch in September.

looking for more training to do his job better.

"He's always been a gifted programmer, and made himself into a Selector expert, but he's got his personal ability to be liked and rubbed together with the job done to really work that he believes in."

"That doesn't suggest any reluctance to play tough if necessary. You've got to have two sides in your head as a manager," says Pringle. "You've then got to think about the numbers and you've got to find some way to communicate that to the DJs and still keep it fun."

"At Piccadilly you had to be tough, your arse was on the line there and you knew you did have the option to be terribly nice. You had to just say 'strap it all down guys, hang on for a bumpy ride and it'll be all right in the end.' It may be one of the high points of my career."

Pringle proves that there is no magical mystique to station turnarounds, just good radio principles and the guts and gab to see it through.

With the launch of Heart 106.2 just over two months away, the Chrysalis brewery is in the throes of a major rift as engineers, builders and studio installers battle to build a modern FM studio complex inside a Victorian building.

Riley is equally enthusiastic, "This is the best job in British radio because this - a new format up against a station as dominant as Capital, and that buzz of start-up - is not lost on Keith."

Like everyone else at Heart, Pringle is itching for the builders to leave so that he can have an office that isn't full of paint cans, ducting, coils of cable and assorted coffee cups. He can get on with what he likes best - running a radio station.

lan Nicolson

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# Honours give music long-overdue recognition

As news of John Kennedy's OBE filtered through the industry last week, the predominant reaction was one of open-mouthed amazement.

It wasn't that Kennedy was undeserving of his award, but the surprise was that a member of the music industry establishment should win such an honour.

BPI chairman John Deacon's delight is undisguised. "It's terrific for John," he says. "We haven't won any awards for such a long time. I think LG Wood's CBE in 1978 was probably the last, and that was for services to export."

Coming at the same time as Cliff Richard's knighthood – the first such honour for a pop musician – Kennedy's award provides a fillip, and recognition, for the industry.

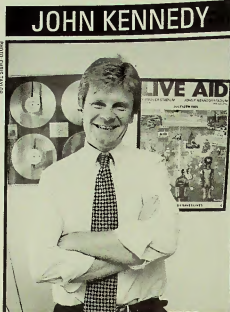
Since The Beatles celebrated their MBEs exactly 30 years ago last week, the pop music industry has been largely ignored in the honours lists.

Sony Music Europe president Paul Russell, who was Kennedy's boss at CBS Records in the early Eighties, says, "It doesn't surprise me that more awards don't go to our backroom boys, if you want to call them that. It's symptomatic of every government's attitude towards the music industry."

"They don't appreciate how big an export earner we are, but the moment they want to raise money for charity, we're the people they turn to. It irritates me, but then it's irritated me for the past 30 years," he adds.

Promoter Harvey Goldsmith, one of Kennedy's colleagues on Band Aid's board of trustees, agrees.

"I don't think the industry has ever had a fair crack of the whip," he says. "Elton John is an obvious candidate for



honours, he does so much work for charity."

To John's name one might add those of other celebrated charity supporters including George Michael, Phil Collins, Boy George and Sting, or industry figures such as Goldsmith, Willie Robertson and Andrew Miller.

But, to many in the pop industry, there remains a frustration that the honours given to Kennedy and Richard were both awarded in recognition of their work for charity rather than for

contributions to cultural heritage or, simply, an industry that contributes £1.16bn per year towards the UK's balance of payments. Despite an awards list littered with honours for individuals' contributions to the fisheries, shipping and clothing industries, there are no gongs awarded for "services to the music business".

"Honours are automatically bestowed on businessmen and politicians," says Deacon. "Classical music and conductors have often been rewarded, but it has been hard to establish with the powers that be that purveyors of pop are equally deserving because it is treated as something which is fun and not taken seriously."

Kennedy himself downplays the impact his award will have. "It's a great personal honour and certainly a nice development for the music industry, but I really don't know if it will open doors for others. I'm not sure it will be particularly earth shattering," he says.

Russell, whose father won an OBE 25 years ago after lengthy service in the Home Office, is in full agreement. "I can think of many other deserving causes,

but I don't think we are going to see four next year and eight the year after that."

"In a way, they picked the two people who are in unique situations. There won't be another event like Live Aid and Cliff Richard is in a league of his own in terms of his position in the entertainment industry."

Deacon is more optimistic. "It seems pop is now getting the recognition it deserves," he says. "The more people who get honours can only be better for the industry."

There is no mystique about the procedure for winning an award; any member of the public can nominate an individual for honours.

Nominees' names must be put forward to the prime minister's honours committee, which considers all the applications before making its recommendations and sending them for assent by the Queen. The BPI itself runs a small honours committee, which is sometimes called upon to assist government departments with honours choices, says Deacon. The committee will continue to lobby on behalf of members of the music industry.

Strides have certainly been made in the industry's efforts to bring its achievements to the notice of those in government circles; its campaign taking a significant step forward with the publication of the British Invisibles report last autumn.

That the BPI secured chancellor of the exchequer Kenneth Clarke as guest speaker for last year's agn – a role which will be filled by leader of the opposition Tony Blair later this month – only serves to illustrate how far the business has come. **Marie Talbot**



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# Bon Jovi knock Jackson off top

## SALES

In the absence of strong competition, **Robson Green and Jerome Flynn's** *Unchained Melody/White Cliffs Of Dover* has a comfortable seventh week at the top of the singles chart.

Its weekly sales have dipped from a daunting 463,000 to a more usual 73,000 in the past five weeks, but it still maintains a sizeable 45% lead over its nearest opponent, which is now the **Outere Brothers' Boom Boom Boom**. Climbing from number five to number two this week, the Outere Brothers' success confounds the critics who thought they could never come close to matching the chart-topping success of their debut hit *Don't Stop* (Wiggle Wiggle).

After dipping from its debut position of 25 to 27 last week, **Duran Duran's** *White Lines (Don't Do It)* defies all regular logic by turning around and rebounding to number 17 this week. The reason is simple: that EMI chose to delay the second CD of the single - containing a selection of mixes - for two weeks instead of the usual one.

Amy Grant's cover of **Joni Mitchell's** *Big Yellow Taxi* improves two notches this week to number 27, thus becoming Amy's biggest hit since *Every Heartbeat* peaked at number 25 some four years ago. Maire Brennan has also cut *Big Yellow Taxi* recently. She chose to make her version much less like Joni's, but kept the estimable Ms Mitchell's original lyric about chopping down trees and charging the people "a dollar and a half just to see 'em", while Amy has decided to allow for inflation - and how. She reckons they "charge the people 25 bucks".

Nirvana drummer **Dave Grohl's** new band **Foo Fighters** are up and running in fine style, debuting at number five with their debut single *This Is A Call*. It equals the highest position attained by a Nirvana single, specifically that of 1993's *Heart-Shaped Box*.

The highest new entry, however, comes from **Clock**, whose *Whoop!* (*There It Is*) debuts at number four. It's the group's biggest hit to date, eclipsing the number seven success of their last single, *Asal F*. It also far outtraces the original recording of *Whoop!* (*There It Is*), whose title has changed slightly) which was a number 34 hit for the Tag Team 17 months ago, and a number 48 single when remixed eight months later.

Finally, **Michael Jackson's** *HIStory* album sold only 70,000 copies last week, and was easily outsold by **Bon Jovi's** new album *These Days*, which sold upwards of 130,000 copies. The group's last four albums have reached number one.

Alan Jones

## SINGLES UPDATE



## ALBUMS UPDATE



## AIRPLAY

With 15 extra stations monitored as from last week, audience and play figures are not directly comparable with what has gone before, but the top three airplay records remain solid.

**Wet Wet Wet's** *Don't Want To Forgive Me Now*, **M People's** *Search For The Hero* and **Ali Campbell's** *That Look In Your Eye* swap positions but remain the most played and listened to records in the UK.

**Michael and Janet Jackson's** *Stream* drifts from number four to number five as audience figures, though its tally of 1,004 plays is the fourth highest.

Radio is largely unimpressed by the new material on **Michael's** *HIStory* album, though it is playing many of the remastered oldies which appear on the collection. Aside from *Stream*, 20 cuts off the 30-track double are in the Top 500, these comprising all 15 cuts off part one of the album (the oldies), but only five from part two (the new material, plus the three-year-old *Come Together*).

**Mike & The Mechanics** continue to prove far more popular on the airwaves than at retail. Their last single *Over My Shoulder* was a massive turntable hit, spending several weeks in the airplay Top 10, but never matching this feat at retail.

Similarly, the group's latest 45, *A Beggar On The Beach* Of Gold, eases down from its peak C1N chart position of 33 to 35, despite attention from Top Of The Pops last week. Meanwhile, it makes an impressive 28 to 10 move on airplay.

None of the big stations can agree about which record to place at the top of their airplay rotation this week. **Radio One** opts for rock for the umpteenth time in a row, with **Edwyn Collins** getting 31 spins with *A Girl Like You*. Meanwhile, **Capital** plumps for the pure pop sound of **Big Yellow Taxi** by **Amy Grant**, which rates 40 plays (the same as the current **Wet Wet Wet** and **Bobby Brown** singles, but in better times!), while **Atlantic's** 253 and **Virgin** 1216 are their usual, more conservative, selves, opting to give top billing to fading hits by **Bon Jovi** (*Virgin*) and **Bob Marley** (*Atlantic* 252).

Finally, it's interesting to note that the two very different new releases which are making the biggest retail waves this week - **Clock's** *Whoop!* (*There It Is*) and **Foo Fighters' This Is A Call** - are both getting minimal airplay, neither of them even making the Top 100 this week.

Alan Jones

## SALES AWARDS

- **Platinum:** Michael Jackson: *HIStory - Past, Present and Future, Book 1*; Various: *The Best Dance Album In The World Ever!* 2.
- **Gold:** Various: *Dance Zone Level 5*; Various: *Smash Hits '95 - Vol 2*.
- **Silver:** Michelle Gayle: *Michelle Gayle*.

## PLAYLIST ADDS

- Radio 1 FM: w/c 22.06.95: A List:** Michael Jackson - *Earth Song*; Pulp - *Common People* (Movie 8 Club Edit); **B List:** Paul Weller - *You Do Something To Me*; Rolling Stones - *I Go Wild*; Seal - *Kiss From A Rose*; Jimmy Somerville - *Someday We'll Be Together*; **C List:** J-Pac - *Rock N Roll*; Bobby Brown - *Hungry*; Anouk - *Blondie* - *Heart Of A Glass*; Björk - *It's So Quiet*; Clock - *Whoop!* (*There It Is*).
- Capital FM: w/c 22.06.95: A List:** Diana King - *Sly Guy*; **B List:** Boyz II Men - *Water Runs Dry*; Edwyn Collins - *A Girl Like You*; Rolling Stones - *I Go Wild*; **C List:** Outere Brothers - *Boom Boom Boom*; Ultimate Kacs - *Right Here*; Clock - *Whoop!* (*There It Is*); Jamiroquai - *Stillness In Time*.

- Virgin 1215: w/c 22.06.95: D List:** Jamiroquai - *Stillness In Time*.
- MTV Europe: w/c 22.06.95: B List:** Marley - *Keep On Moving*; Madonna - *Human Nature*; Sin With Sebastian - *Shut Up And Sleep With Me*; Edwyn Collins - *A Girl Like You*; **Wet Wet Wet** - *Don't Want To Forgive Me Now*.

## THIS WEEK'S HITS

### Singles

NUMBER ONE: **Unchained Melody/White Cliffs Of Dover**

Robson Green and Jerome Flynn - RCA

HIGHEST NEW ENTRY: **Whoop!** (*There It Is*) **Clock** - Media

HIGHEST CLIMBER: **White Lines (Don't Do It)** Duran Duran - Parlophone

NUMBER ONE R&B SINGLE/NUMBER ONE DANCE SINGLE: **Stillness In Time** Jamiroquai - Sony S2

### Albums

NUMBER ONE: **These Days** Bon Jovi - Mercury

HIGHEST NEW ENTRY: **These Days** Bon Jovi - Mercury

HIGHEST CLIMBER: **Bizarre** Fruit M People - Deconstruction

NUMBER ONE COMPILATION: **Dance Zone Five** - PolyGram TV

### Airplay

NUMBER ONE SINGLE: **Don't Want To Forgive Me Now** Wet Wet Wet - Precious Organisation

BIGGEST GROWER: **A Girl Like You** Edwyn Collins - Setanta

MOST ADDED: **Humpin' Around** Bobby Brown - MCA

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# TOP 75 SINGLES

1 JULY 1995

Label/Cd/Cass (Distributor)

**TITLES A-Z**

Rank	Weeks	Title	Artist	Label/Cd/Cass (Distributor)
1	7	<b>UNCHAINED MELODY/WHITE CLIFFS OF DOVER</b> ★	Real Gone Music/Atlantic	7712
2	5	<b>BOOM BOOM BOOM</b>	Spig/Emmy/WEA 75 83602/CD 7538C (MCA)	7538C
3	3	<b>HOLD ME, THRILL ME, KISS ME, KILL ME</b> ★	Island/Atlantic 11310/CD 7513C (MCA)	7513C
4	NEW	<b>WHOMP!!! (THRU IT)</b> ★	Media/MCA 8059/MSCS 2329 (BMG)	2329
5	NEW	<b>THIS IS A CALL</b>	Resound/CDL 7534-1B (J&R)	7534
6	5	<b>(EVERYBODY'S GOT TO LEARN SOME TIME) I NEED YOUR LOVING</b>	Systematic/SYD 105P/MSC 10 (P)	10
7	4	<b>THINK OF YOU</b>	Systematic/SYD 105P/MSC 10 (P)	10
8	4	<b>SCREAM</b>	EMI 8620222/562022-1 (SMI)	562022
9	NEW	<b>VICTIMS IN TIME</b>	Satanza 20P 00302/20P 0030-1 (P)	0030
10	3	<b>A GIRL LIKE YOU</b>	Satanza 20P 00302/20P 0030-1 (P)	0030
11	6	<b>COMMON PEOPLE</b>	Island/CD 613/CX 613 (F)	613
12	3	<b>SEARCH FOR THE HERO</b>	Deconstruction 7432128/927432128/984 (BMG)	984
13	4	<b>RIGHT IN THE NIGHT (FALL IN LOVE WITH MUSIC)</b>	EMI 8671838/8671838-1 (SMI)	8671838
14	NEW	<b>DREAMER</b>	Laurel LAUCD 514/MSC 5 (J&R)	514
15	2	<b>DON'T WANT TO FORGIVE ME</b>	Proxima/Synergistic 20 020/20 020-1 (P)	020
16	NEW	<b>ZOMBIE</b>	Emmy/WEA 75 85102/CD 7531C (MCA)	7531C
17	3	<b>RIGHT LIKE YOU</b>	Parlophone/CDL 19702/CD 19 (E)	19
18	NEW	<b>SCATMAN (SKI-BA-BOP-BOI)</b> ★	Real Gone Music/Atlantic 11310/CD 7513C (MCA)	7513C
19	NEW	<b>OVER THERE (I DON'T CARE)</b>	Real Gone Music/Atlantic 11310/CD 7513C (MCA)	7513C
20	NEW	<b>HANDS UP! HANDS UP!</b>	Real Gone Music/Atlantic 11310/CD 7513C (MCA)	7513C
21	NEW	<b>HOLD MY BODY TIGHT</b>	Real Gone Music/Atlantic 11310/CD 7513C (MCA)	7513C
22	13	<b>GIUGLIANO</b> ★	Real Gone Music/Atlantic 11310/CD 7513C (MCA)	7513C
23	15	<b>THIS AIN'T A LOVE SONG</b>	Mercury/JVCX 110/CD 110 (F)	110
24	5	<b>SWING LOW SWEET CHARLOT</b>	Polystar/TM 51408/25108/45/51408/25 (P)	51408
25	7	<b>YOUR LOVING ARMS</b>	Magnat 16310/CD/MAG 10012 (TV)	10012
26	23	<b>BIG YELLOW TAXI</b>	AKM 58097/58209/58 (P)	58
27	23	<b>NOW I'VE FOUND YOU</b>	Parlophone/CDLEEPS 110/CDLEEPS 11 (E)	11
28	11	<b>THAT LOOK IN YOUR EYE</b>	Kull/KUFFD 10/KUFF 1 (E)	1
29	11	<b>SELLING THE DRAMA</b>	Radioactive/RCA 1071R/AX 17 (P)	17
30	NEW	<b>FLY AWAY</b>	Logic 7432128/927432128/984 (BMG)	984
31	2	<b>FRECK 'N YOU</b>	Upfront/MCA 2072/MSC 2072 (BMG)	2072
32	2	<b>WE'VE ONLY JUST BEGUN</b>	Brilliant/CBSR 110/CABR 10 (BMG/SM)	10
33	NEW	<b>INTO THE BLUE</b>	MCA/CDL 7534-1B (J&R)	7534
34	NEW	<b>A BEGGAR ON A BEACH OF GOLD</b>	MCA/CDL 7534-1B (J&R)	7534
35	2	<b>I'LL BE AROUND</b>	Coolestone/CDL 7534-1B (J&R)	7534
36	NEW	<b>YES</b>	Deconstruction 7432128/927432128/984 (BMG)	984
37	NEW	<b>SCREAM</b>	EMI 8671838/8671838-1 (SMI)	8671838

Rank	Weeks	Title	Artist	Label/Cd/Cass (Distributor)
38	25	<b>SURRENDER YOUR LOVE</b>	Real Gone Music/Atlantic 11310/CD 7513C (MCA)	7513C
39	1	<b>A WHITER SHADE OF PALE</b>	Real Gone Music/Atlantic 11310/CD 7513C (MCA)	7513C
40	NEW	<b>GOING ROUND</b>	Vibe/MCA/MCSD 2055/MSC 2055 (BMG)	2055
41	36	<b>DREAM</b>	Uncovered/MCA/MCSD 2055/MSC 2055 (BMG)	2055
42	35	<b>THIS IS HOW WE DO IT</b>	Def Jam/Island/DEFCD 07DE/EP 07 (F)	07
43	32	<b>MY LOVE IS FOR REAL</b>	BMG/Loose/Loose 7534-1B (J&R)	7534
44	NEW	<b>FIRE D UP</b>	Wined/WIND 2100/CD 210 (MVF)	210
45	47	<b>SOME MIGHT SAY</b> ★	Creation/CSD 204/CRESD 204 (MVF)	204
46	38	<b>REVEREND BLACK GRAPE</b>	Radioactive/RAXTD 16/RAXCD 16 (MVF)	16
47	3	<b>MARTA'S SONG</b>	Columbia 60240746/24074 (M)	24074
48	44	<b>SUPERSONIC</b>	Creation/CSD 204/CRESD 204 (MVF)	204
49	16	<b>WHATEVER</b> ★	Creation/CSD 196/CRESD 196 (MVF)	196
50	31	<b>NOT ANYONE</b>	Mercury/MERC 504/MER 504 (MVF)	504
51	1	<b>ONLY ONE ROAD</b>	EMI 8613535/8613534 (SM)	8613534
52	10	<b>LOVE FOREVER</b>	Creation/CSD 185/CRESD 185 (MVF)	185
53	28	<b>ON YOUR OWN</b>	Hut/HUTCD 55/HUTCD 55 (E)	55
54	NEW	<b>YOU DON'T KNOW NOTHING</b>	AKM 5811225/5811224 (P)	5811224
55	12	<b>SHAKERMAKER</b>	Creation/CSD 182/CRESD 182 (MVF)	182
56	53	<b>CIGARETTES &amp; ALCOHOL</b>	Creation/CSD 190/CRESD 190 (MVF)	190
57	43	<b>OASIS (DANCE CREATION)</b>	EMI 86190/86190-1 (SM)	86190
58	41	<b>STAYING OUT FOR THE SUMMER '95</b>	Boston/ABM 5810525/5810524 (P)	5810524
59	NEW	<b>IL ADORE</b>	Virgin/VSCDX 1543/VSC 1543 (E)	1543
60	7	<b>LEAVE HOME</b>	Junior 95/100/CHMSD 15 (P)	15
61	40	<b>ALL I WANNA DO</b>	Big Beat/Atlantic 6194/CD 6194 (P)	6194
62	7	<b>LOVE WILL TEAR US APART (REMIX)</b>	London/UMG 110/UMG 11 (E)	11
63	8	<b>KEEP LOVE TOGETHER</b>	Mushroom/D 00487/CD 00467 (MVF)	00467
64	33	<b>HURT SO GOOD</b>	London/LMCD 366/LMCD 364 (F)	364
65	45	<b>JESSIE</b>	SBK/CD/SBK 537/CD/SBK 53 (E)	53
66	49	<b>BACK FOR GOOD</b>	Living Beat/LB464/34/BEMC 34 (MVF)	34
67	NEW	<b>NAKED</b>	Sony 52 66202/66202-1 (SM)	66202
68	44	<b>PIZZAN ON THE STREETS</b>	Cowboy/Loaded/CDLAD 24/CDLAD 24 (P)	24
69	31	<b>YOU'RE THE STORY OF MY LIFE/LONG AS YOU'RE GOOD TO ME</b>	Positive/CDTV 34/CTV 34-1 (P)	34
70	38	<b>BACK FOR GOOD</b> ★	Real Gone Music/Atlantic 11310/CD 7513C (MCA)	7513C
71	35	<b>MISTER JONES</b>	RCA 7432128/927432128/984 (BMG)	984
72	11	<b>KEEP YOUR HEADS RINGIN'</b>	Priority/PTD 103/PTD 103 (E)	103
73	NEW	<b>YES</b>	Deconstruction 7432128/927432128/984 (BMG)	984
74	NEW	<b>SCREAM</b>	EMI 8671838/8671838-1 (SMI)	8671838

As used by Top Of The Pops and Radio One

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**ROCK N ROLL DOLE**

1155389/95



# AIRPLAY PREVIEW



Rank	Artist	Title	Label	LP	Wk	TP
1	22	<b>A GIRL LIKE YOU</b>	Barbra Streisand	15	31	27
2	1	<b>HOLD ME, THRILL ME, KISS ME, KILL ME</b>	EMI (Int'l)	15	31	27
3	1	<b>DON'T WANT TO ARGUE</b>	EMI (Int'l)	15	31	27
4	5	<b>SEARCH FOR THE HERO</b>	People	23	26	3
5	4	<b>HOLD MY BODY TIGHT</b>	East West	26	24	2
6	4	<b>YES WE CAN</b>	Mercury	26	24	2
7	1	<b>DREAMER</b>	Capitol	26	24	2
8	3	<b>THIS IS HOW WE DO IT</b>	Mercury	22	22	22
9	18	<b>THIS AIN'T A LOVE SONG</b>	Barbra Streisand	20	21	21
10	6	<b>STARTING OUT FOR THE SUMMER</b>	BMG	22	21	21
11	9	<b>FREEFROG</b>	Mercury	22	21	21
12	10	<b>YOUR LOVING ARMS</b>	Mercury	20	20	20
13	2	<b>SCREAM</b>	Mercury	20	20	20
14	2	<b>COMMON PEOPLE</b>	Capitol	26	19	19
15	1	<b>WE'VE ONLY JUST BEGUN</b>	EMI (Int'l)	21	19	19
16	1	<b>RIGHT IN THE NIGHT (I FALL IN LOVE WITH MUSIC)</b>	Capitol	22	19	19
17	20	<b>ALRIGHT</b>	Mercury	13	19	19
18	22	<b>ROLL TO ME</b>	Mercury	15	18	18
19	1	<b>THAT LOOK IN YOUR EYE</b>	Capitol	22	18	18
20	25	<b>RIGHT HERE</b>	Mercury	14	17	17
21	25	<b>SHOOT ME WITH YOUR LOVE</b>	Mercury	14	17	17
22	6	<b>REVEREND BLACK GRAPES</b>	Mercury	22	16	16
23	25	<b>I'M BE AROUND</b>	Mercury	14	16	16
24	25	<b>I NEED YOUR LOVING</b>	Mercury	14	16	16
25	25	<b>MY LOVE IS FOR REAL</b>	Mercury	10	16	16
26	10	<b>HURTS SO GOOD</b>	Mercury	19	16	16
27	10	<b>NOW I'VE FOUND YOU</b>	Mercury	8	15	15
28	25	<b>DAYDREAM</b>	Mercury	12	15	15
29	25	<b>GOOD</b>	Mercury	9	14	14
30	25	<b>FINETIME</b>	Mercury	4	14	14



Rank	Artist	Title	Label	LP	Wk	TP
1	1	<b>KEEP ON MOVING</b>	Capitol	1	62	72
2	1	<b>LOVE &amp; DEVOTION</b>	Capitol	1	71	72
3	1	<b>STRANGE CURRENCIES</b>	Mercury	3	73	70
4	1	<b>CHAINS</b>	Mercury	4	69	66
5	4	<b>IF YOU LOVE ME</b>	Mercury	5	36	42
6	1	<b>JESSIE</b>	Mercury	6	28	42
7	6	<b>HURTS SO GOOD</b>	Mercury	6	29	41
8	25	<b>THINK OF YOU</b>	Mercury	8	38	41
9	18	<b>RIGHT IN THE NIGHT (I FALL IN LOVE WITH MUSIC)</b>	Capitol	8	55	40
10	1	<b>DREAMER</b>	Capitol	10	35	40
11	14	<b>FREDDO</b>	Mercury	11	37	39
12	10	<b>WHITER SHADE OF PALE</b>	Mercury	12	35	39
13	14	<b>U SURE DO</b>	Mercury	13	34	37
14	1	<b>REBEL</b>	Mercury	14	45	37
15	1	<b>IF YOU ONLY LET ME</b>	Mercury	14	33	37
16	1	<b>TWO CAN PLAY THAT GAME</b>	Mercury	14	33	37
17	1	<b>SCREAM</b>	Mercury	15	35	36
18	1	<b>BACK FOR GOOD</b>	Mercury	17	33	36
19	1	<b>HAVE YOU EVER REALLY LOVED A WOMAN</b>	Mercury	17	33	36
20	1	<b>THE BOBBI (THOSE SOUNDS FALL IN MY MIND)</b>	Mercury	17	35	34
21	1	<b>ONLY ONE ROAD</b>	Mercury	21	34	34
22	1	<b>HYPOTHISED</b>	Mercury	4	32	32
23	1	<b>SEARCH FOR THE HERO</b>	Mercury	23	35	32
24	1	<b>GUARDIANE</b>	Mercury	23	35	32
25	1	<b>I NEED YOUR LOVING</b>	Mercury	21	31	31
26	1	<b>DON'T WANT TO FORGIVE ME</b>	Mercury	22	30	30
27	1	<b>THAT LOOK IN YOUR EYE</b>	Mercury	28	12	14
28	1	<b>WAKE UP BOO!</b>	Mercury	28	12	14
29	1	<b>JULIA SAYS</b>	Mercury	11	13	13
30	1	<b>SEVENTEEN</b>	Mercury	13	13	13



Rank	Artist	Title	Label	LP	Wk	TP
1	1	<b>THIS AIN'T A LOVE SONG</b>	Barbra Streisand	29	29	29
2	1	<b>THAT LOOK IN YOUR EYE</b>	Capitol	28	29	29
3	1	<b>HOLD ME, THRILL ME, KISS ME, KILL ME</b>	EMI (Int'l)	26	29	29
4	5	<b>STRANGE CURRENCIES</b>	Mercury	25	27	27
5	3	<b>I KNOW</b>	Mercury	27	27	27
6	18	<b>THE CHANGING MAN</b>	Mercury	27	21	21
7	1	<b>RIGHT HERE IN ENGLAND</b>	Mercury	21	28	28
8	1	<b>KEEP ON MOVING</b>	Capitol	18	20	20
9	18	<b>ROLL TO ME</b>	Mercury	17	20	20
10	1	<b>WHITER SHADE OF PALE</b>	Mercury	15	20	20
11	8	<b>A BEAGER ON A BEACH OF GOLD</b>	Mercury	21	19	19
12	1	<b>DAYS LIKE THIS</b>	Mercury	19	19	19
13	1	<b>I'M A BELIEVER</b>	Mercury	20	19	19
14	1	<b>STARTING OUT FOR THE SUMMER</b>	Mercury	20	19	19
15	1	<b>MISERY</b>	Mercury	17	19	19
16	1	<b>COMMON PEOPLE</b>	Mercury	20	18	18
17	1	<b>HYPOTHISED</b>	Mercury	13	17	17
18	1	<b>HURTS SO GOOD</b>	Mercury	16	17	17
19	1	<b>SPARKY'S DREAM</b>	Mercury	18	17	17
20	1	<b>CHECKING IN</b>	Mercury	15	17	17
21	1	<b>I GO WILD</b>	Mercury	20	16	16
22	1	<b>CLOSER TO FIVE</b>	Mercury	17	16	16
23	1	<b>FINETIME</b>	Mercury	3	16	16
24	1	<b>76-75</b>	Mercury	7	16	16
25	1	<b>A GIRL LIKE YOU</b>	Mercury	10	15	15
26	1	<b>SELLING THE DRAMA</b>	Mercury	17	15	15
27	1	<b>I WANNA BE FREE, TO BE WITH HIM</b>	Mercury	15	14	14
28	1	<b>SOME MIGHT SAY</b>	Mercury	11	10	10
29	1	<b>ARMY OF ME</b>	Mercury	8	10	10
30	1	<b>WHEN I COME AROUND</b>	Mercury	7	9	9

## 95.8 CAPITAL FM

LONDON

Rank	Artist	Title	Label	LP	Wk	TP
1	1	<b>BIG YELLOW TAXI</b>	Mercury	14	40	40
2	1	<b>DON'T WANT TO FORGIVE ME</b>	Mercury	40	40	40
3	1	<b>TWO CAN PLAY THAT GAME</b>	Mercury	31	39	39
4	1	<b>SEARCH FOR THE HERO</b>	Mercury	31	39	39
5	1	<b>SCREAM</b>	Mercury	38	39	39
6	1	<b>UNCHAINED MELODY</b>	Mercury	40	34	34
7	1	<b>THAT LOOK IN YOUR EYE</b>	Capitol	34	33	33
8	1	<b>KISS FROM A ROSE</b>	Capitol	23	33	33
9	1	<b>THIS AIN'T A LOVE SONG</b>	Barbra Streisand	34	30	30
10	1	<b>A BEAGER ON A BEACH OF GOLD</b>	Mercury	6	28	28
11	1	<b>WALK IN ENGLAND</b>	Mercury	37	28	28
12	1	<b>WHITER SHADE OF PALE</b>	Mercury	37	28	28
13	1	<b>BACK FOR GOOD</b>	Mercury	27	26	26
14	1	<b>RIGHT IN THE NIGHT (I FALL IN LOVE WITH MUSIC)</b>	Capitol	29	26	26
15	1	<b>WE'VE ONLY JUST BEGUN</b>	EMI (Int'l)	27	25	25
16	1	<b>DREAMER</b>	Capitol	21	25	25
17	1	<b>HAVE YOU EVER REALLY LOVED A WOMAN</b>	Mercury	21	24	24
18	1	<b>SHY GUY</b>	Mercury	0	23	23
19	1	<b>CHAINS</b>	Mercury	28	23	23
20	1	<b>ONLY ONE ROAD</b>	Mercury	23	23	23
21	1	<b>DREAM A LITTLE DREAM</b>	Mercury	2	21	21
22	1	<b>GUARDIANE</b>	Mercury	26	21	21
23	1	<b>HOLD ME, THRILL ME, KISS ME, KILL ME</b>	EMI (Int'l)	23	18	18
24	1	<b>3 IS FAMILY</b>	Mercury	8	14	14
25	1	<b>THINK OF YOU</b>	Mercury	4	14	14
26	1	<b>HOLD MY BODY TIGHT</b>	Mercury	4	13	13
27	1	<b>ROOM ROOM BOOM</b>	Mercury	1	12	12
28	1	<b>YOUR LOVING ARMS</b>	Mercury	12	11	11
29	1	<b>I NEED YOUR LOVING</b>	Mercury	8	10	10
30	1	<b>ALL I WANNA DO</b>	Mercury	9	10	10

All data this page © Media Monitor. Station peak charts rank by total number of plays on station from 00:00 on Sunday 18 June 1995 until 24:00 on Sunday 24 June 1995.

## AIRPLAY FOCUS

### ESSEX FM

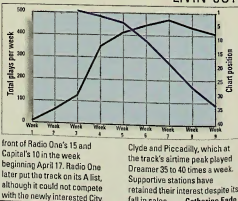
Essex FM, broadcasting since 1981, reveals in its name and its target listener. "We're aiming at 18-34 year olds, specifically the 30-year-old male who drives a Sierra but who a BMW," says deputy programme controller and head of music Barry Jones. "It's for the typical Essex boy and girl who exists." The station was relaunched in January 1994 and repositioned to aim at a younger audience. Now Essex FM has reached Barry Jones' target of around 1.2m, giving it around 30,000 listeners and a 15% market share - quite impressive when you consider how many London stations overlap in this

popular area, says Jones. "This area is one of the most competitive markets there is, particularly with Kiss and Capital competing. We carry out a lot of research and as a result we are mostly chart led, with tracks that put people in the mood for going out dancing. Our logo is, 'We play the hits.'" On Monday to Friday every night from 7 and 10pm, a soul, dance and light jazz show which has been running for the past eight years is popular with listeners, and Jones says one of the station's strongest elements is its selection of sought-after presenters. **Catherine Esda**

### ESSEX TOP 10

Rank	Artist	Title	Label
1	1	<b>Unchained Melody</b>	RCA
2	1	<b>Don't Want To Forgive Me</b>	Mercury
3	1	<b>Scram</b>	Mercury
4	1	<b>Swing Low Sweet Chariot</b>	Mercury
5	1	<b>This Ain't A Love Song</b>	Mercury
6	1	<b>That Look In Your Eye</b>	Capitol
7	1	<b>Jessie</b>	Mercury
8	1	<b>Two Can Play That Game</b>	Mercury
9	1	<b>Right In The Night</b>	Capitol
10	1	<b>Martin Solveig</b>	Mercury

On first listen, Livin' Joy's *Dreamer* on MCA was one of those records which is usually put into the pile marked "late night dance show". But despite only eight plays in the first week, it achieved a very respectable 466 spins at its peak in the week beginning May 25, when it also scored the second highest profile in the *Airplay* Chart. Kiss was, unsurprisingly, playing its support earlier on, playing 15 times the week before it entered the chart at its peak on April 9. Having crashed into the top spot with little ally, more stations quickly added the track, *Galaxy's 25* spins put it way out in





# TOP 50 AIRPLAY HITS

1 JULY 1995



This Week	Last Week	Title/Artist/Label	Radio 1 FM	Radio 1 FM										Total no. of plays	Total audience	% ch-	% of-
				Atlantic 252	BRMB	Capital	City	Clyde	Heart FM	Innova	Metro	Piccadilly	Virgin Radio				
1	2	<b>DON'T WANT TO FORGIVE ME NOW</b> Wet Wet Wet (Precious Organisation)	A	26	30	42	40	48	32	33	24	37	25	1	1288	57.78	23.4
2	3	<b>SEARCH FOR THE HERM</b> M People (Deconstruction)	A	26	32	41	39	50	34	33	24	26	42	1	1141	53.88	17.1
3	1	<b>THAT LOOK IN YOUR EYE</b> All Campbell (Kuff)	A	18	30	29	33	49	36	30	28	31	43	29	1263	52.91	16.5
4	32	<b>A GIRL LIKE YOU</b> Edwyn Collins (Santana)	A	31	0	1	25	41	0	1	22	2	15	795	44.86	126.2	
5	4	<b>SCREAM</b> Michael Jackson (Epic)	A	20	36	20	39	9	27	13	30	19	0	1006	44.78	-0.8	
6	5	<b>THIS AIN'T A LOVE SONG</b> Bon Jovi (Mercury)	A	21	0	43	30	2	28	0	26	12	19	29	931	42.38	-4.7
7	6	<b>HOLD MY BODY TIGHT</b> East 17 (London)	A	24	0	23	13	33	37	0	12	32	0	994	39.29	2.4	
8	7	<b>HOLD ME, THRILL ME, KISS ME, KILL ME</b> U2 (Island/Atlantic)	A	27	0	9	18	33	33	0	1	8	18	28	618	38.49	1.1
9	13	<b>WHITER SHADE OF PALE</b> Anita (A&M/OCA)	B	8	39	23	2	24	10	26	12	7	20	733	33.67	9.3	
10	28	<b>A BEGGAR ON A BEACH OF GOLD</b> Mike & The Mechanics (Virgin)	C	7	0	10	28	46	33	30	24	28	18	19	842	32.62	65.4
11	8	<b>HURTS SO GOOD</b> Jimmy Somerville (London)	A	16	42	3	8	33	33	30	19	20	17	772	32.40	-9.0	
12	14	<b>UNCHAINED MELODY</b> Robson Green & Jerome Flynn (RCA)	C	2	0	27	34	3	31	0	23	23	1	0	744	30.91	1.6
13	2	<b>DREAMER</b> Jodie Jay (MCA)	A	24	40	1	3	46	5	0	1	5	40	0	477	30.81	-2.2
14	37	<b>RIGHT IN THE NIGHT (FALL IN LOVE WITH MUSIC)</b> Jim & Spaz Featuring Planks (Epic)	A	19	41	14	26	2	15	0	1	2	2	0	363	27.01	-9.6
15	17	<b>ONLY ONE ROAD</b> Corina Dae (Epic)	C	0	34	29	3	27	36	25	2	22	0	593	26.88	-5.6	
16	30	<b>WE'RE ONLY JUST BEGIN</b> Billy Michael (Epic)	A	19	0	25	35	38	13	19	14	9	1	0	458	26.66	5.5
17	11	<b>TWO CAN PLAY THAT GAME</b> Bobby Brown (MCA)	A	3	37	35	40	34	36	0	1	10	2	0	559	26.62	-13.2
18	8	<b>BACK FOR GOOD</b> Take That (RCA)	C	2	36	33	26	6	27	8	31	30	0	714	26.52	-17.8	
19	3	<b>CHAINS</b> The Roots (Columbia)	C	0	20	21	23	36	17	21	27	1	1	0	664	26.19	-31.9
20	23	<b>YES</b> Michaelson & Butler (Red)	A	24	0	1	1	52	1	0	1	5	1	0	441	25.08	8.0
21	15	<b>COMMON PEOPLE</b> Pulp (Island)	A	19	0	1	1	34	2	0	1	5	21	18	378	24.94	-7.9
22	18	<b>YOUR LOVING ARMS</b> Eliza Jay Martin (Magnum)	A	20	0	3	11	2	12	0	1	6	34	0	513	24.88	0.2
23	28	<b>ROLL TO ME</b> Del Amitri (A&M)	A	18	0	9	8	0	32	33	11	10	16	20	438	24.31	31.6
24	62	<b>BIG YELLOW TAXI</b> Amy Grant (A&M)	C	1	0	29	40	8	31	3	23	17	1	0	666	23.84	176.5
25	39	<b>THINK OF YOU</b> Whigfield (Sygnetics)	A	13	41	6	14	3	30	0	1	10	1	0	408	23.60	10.3
26	9	<b>FREEDOM</b> Michaela Dayle (RCA)	A	21	40	1	4	8	15	0	6	10	1	0	468	23.48	-39.0
27	24	<b>STRANGE CURRENCIES</b> REM (Warner Bros)	C	0	71	1	1	52	8	0	1	1	32	27	248	21.81	-0.5
28	26	<b>STAYING OUT FOR THE SUMMER</b> Sadey (A&M)	A	21	0	1	1	3	4	0	1	6	20	19	276	21.54	-11.4
29	32	<b>KEEP ON MOVING</b> Bob Marley & The Wailers (Island)	A	1	72	1	1	1	31	1	1	1	20	348	20.19	0.6	
30	9	<b>I'M A BELIEVER</b> CeCe & Bob (Parlophone)	B	13	0	3	6	0	38	0	0	14	0	19	281	19.84	115.1
31	34	<b>I NEED YOUR LOVING</b> Baby D (Sygnetics)	A	16	31	7	10	2	5	0	1	2	2	0	263	19.69	17.5
32	49	<b>KISS FROM A ROSE</b> Seal (ZTT)	C	4	9	26	33	5	35	1	16	0	10	4	320	19.48	101.8
33	24	<b>GUAGLIONE</b> Peter 'Pez' Frado (RCA)	C	1	32	15	21	1	30	0	0	1	0	0	299	19.05	-15.2
34	27	<b>THIS IS HOW WE DO IT</b> Westend Jordan (RCA)	A	22	0	7	9	34	0	0	0	1	0	0	244	17.99	8.4
35	31	<b>HAVE YOU EVER REALLY LOVED A WOMAN</b> Bryan Adams (A&M)	C	0	36	8	24	1	8	2	3	1	0	0	423	17.34	20.5
36	12	<b>MADE IN ENGLAND</b> Shan John (Rock)	C	1	0	8	28	1	23	0	15	1	1	0	323	16.45	-21.5
37	15	<b>NOW I'VE FOUND YOU</b> Sean Maguire (Parlophone)	B	15	0	0	0	0	12	0	0	20	0	0	214	15.88	126.1
38	25	<b>JESSIE</b> Joshua Kadison (S&W)	C	0	42	1	1	2	29	0	2	1	3	505	15.44	-15.7	
39	46	<b>REVEREND GRACE GRACE</b> Black Grape (Radioactive)	B	16	0	0	0	0	0	0	0	0	0	0	20	14.97	-0.5
40	83	<b>3 IS FAMILY</b> Dave Gahan (Epic)	C	6	0	11	14	0	22	19	0	18	21	0	327	14.82	127.6
41	52	<b>LOVE WILL TEAR US APART</b> Joy Division (London)	B	11	0	0	0	0	33	8	0	1	34	2	246	14.54	19.9
42	20	<b>IF YOU LOVE ME</b> Brownstone (Epic)	C	0	66	5	4	1	12	8	1	1	0	0	230	14.54	-9.3
43	42	<b>I BELIEVE</b> Bessie Union Of South (EMI)	C	0	37	1	1	34	12	1	4	12	1	0	467	13.01	-5.3
44	89	<b>I'LL BE AROUND</b> Roger 'A' Jay (The Spinners) (Ceebeemop)	B	16	0	0	0	7	1	0	0	0	0	0	193	11.96	23.0
45	38	<b>LOVE &amp; DEVOTION</b> MC Sar and The Real McCoy (Logic)	C	0	72	0	1	0	0	0	0	0	0	0	119	11.85	3.1
46	88	<b>RIGHT HERE</b> Vanessa Kay (Polygram)	A	17	0	5	1	0	0	0	0	0	0	0	89	11.72	37.0
47	119	<b>BOOM BOOM BOOM</b> Yashua Bishara (Eternal)	C	13	0	2	12	1	1	0	1	3	2	0	158	11.48	112.1
48	147	<b>SHOOT ME WITH YOUR LOVE</b> Dream (East West)	A	17	0	0	1	9	3	0	0	0	6	0	119	11.20	46.4
49	41	<b>I KNOW</b> Dianna Form (Columbia)	C	0	0	1	1	28	16	1	0	4	23	23	312	11.13	-11.1
50	74	<b>SHY GUY</b> Diana King (Weir)	C	8	0	2	23	6	0	0	1	0	0	0	147	10.93	62.1

© Media Monitor. Compiled from data gathered from 00:00 on Sunday 18 June 1995 and 24:00 on Saturday 24 June 1995. Stations ranked by audience figures based on latest half-hour figures.

## TOP 10 GROWERS

Pos.	Title/Artist/Label	Total plays	Increase in number of plays
1	<b>A GIRL LIKE YOU</b> Edwyn Collins (Santana)	795	515
2	<b>HOLD MY BODY TIGHT</b> East 17 (London)	994	345
3	<b>BIG YELLOW TAXI</b> Amy Grant (A&M)	665	308
4	<b>A BEGGAR ON A BEACH OF GOLD</b> Mike & The Mechanics (Virgin)	842	291
5	<b>SEARCH FOR THE HERM</b> M People (Deconstruction)	1141	279
6	<b>DON'T WANT TO FORGIVE ME NOW</b> Wet Wet Wet (Precious Organisation)	1288	277
7	<b>HUMPIN' AROUND</b> Bobby Brown (MCA)	234	234
8	<b>ROLL TO ME</b> Del Amitri (A&M)	438	212
9	<b>KISS FROM A ROSE</b> Seal (ZTT)	320	196
10	<b>THAT LOOK IN YOUR EYE</b> All Campbell (Kuff)	1263	168

© Media Monitor. Chart shows tracks boasting greatest increase in the number of plays.

## TOP 10 MOST ADDED

Pos.	Title/Artist/Label	Total plays	Stations +4 jobs	Acts this week
1	<b>HUMPIN' AROUND</b> Bobby Brown (MCA)	33	21	21
2	<b>SHOOT ME WITH YOUR LOVE</b> Dream (East West)	22	12	9
3	<b>ROLL TO ME</b> Del Amitri (A&M)	37	32	7
4	<b>I'M A BELIEVER</b> CeCe & Bob (Parlophone)	32	22	6
5	<b>I CAN LOVE YOU LIKE THAT</b> All-4-one (A&M)	19	8	5
6	<b>DREAM A LITTLE DREAM</b> Beautiful South (Golf Discs)	6	6	4
7	<b>ALRIGHT</b> Supersass (Parlophone)	11	7	4
8	<b>PERFECT</b> Lightning Seeds (Epic)	7	4	4
9	<b>A GIRL LIKE YOU</b> Edwyn Collins (Santana)	47	34	3
10	<b>LOVE ENUFF</b> Soul II Soul (Ten)	23	9	3

© Media Monitor. Chart shows tracks boasting greatest number of station adds (first defined as four or more plays).

AIRPLAY

Media Monitor monitors those stations 24 hours a day seven days a week. Airplay is BBC Radio 1, BBC Radio 2, BBC Radio Scotland, BBC Three, Goin' South, BBC Radio 5, BBC Radio 6, BBC Radio 7, BBC Radio 8, BBC Radio 9, BBC Radio 10, BBC Radio 11, BBC Radio 12, BBC Radio 13, BBC Radio 14, BBC Radio 15, BBC Radio 16, BBC Radio 17, BBC Radio 18, BBC Radio 19, BBC Radio 20, BBC Radio 21, BBC Radio 22, BBC Radio 23, BBC Radio 24, BBC Radio 25, BBC Radio 26, BBC Radio 27, BBC Radio 28, BBC Radio 29, BBC Radio 30, BBC Radio 31, BBC Radio 32, BBC Radio 33, BBC Radio 34, BBC Radio 35, BBC Radio 36, BBC Radio 37, BBC Radio 38, BBC Radio 39, BBC Radio 40, BBC Radio 41, BBC Radio 42, BBC Radio 43, BBC Radio 44, BBC Radio 45, BBC Radio 46, BBC Radio 47, BBC Radio 48, BBC Radio 49, BBC Radio 50, BBC Radio 51, BBC Radio 52, BBC Radio 53, BBC Radio 54, BBC Radio 55, BBC Radio 56, BBC Radio 57, BBC Radio 58, BBC Radio 59, BBC Radio 60, BBC Radio 61, BBC Radio 62, BBC Radio 63, BBC Radio 64, BBC Radio 65, BBC Radio 66, BBC Radio 67, BBC Radio 68, BBC Radio 69, BBC Radio 70, BBC Radio 71, BBC Radio 72, BBC Radio 73, BBC Radio 74, BBC Radio 75, BBC Radio 76, BBC Radio 77, BBC Radio 78, BBC Radio 79, BBC Radio 80, BBC Radio 81, BBC Radio 82, BBC Radio 83, BBC Radio 84, BBC Radio 85, BBC Radio 86, BBC Radio 87, BBC Radio 88, BBC Radio 89, BBC Radio 90, BBC Radio 91, BBC Radio 92, BBC Radio 93, BBC Radio 94, BBC Radio 95, BBC Radio 96, BBC Radio 97, BBC Radio 98, BBC Radio 99, BBC Radio 100.

1 JULY 1995

# THE OFFICIAL CHARTS - 1 JULY

music week  
AS USED BY



## SINGLES

1	<b>1 UNCHAINED MELODY/WHITE CLIFFS OF DOVER</b>	RCA
	<small>Robson Green &amp; Jerome Flynn</small>	
5	<b>2 BOOM BOOM BOOM</b> The Outhere Brothers	Strip/Eternal/WEA
3	<b>3 HOLD ME, THRILL ME, KISS ME, KILL ME U2</b>	Island/Atlantic
4	<b>4 WHOOMP! (THERE IT IS)</b>	Clock
5	<b>5 THIS IS A CALL</b> Foo Fighters	Media
6	<b>6 (EVERYBODY'S GOT TO LEARN SOMETIME) I NEED YOUR LOVE</b> Baby D	Roswell
7	<b>7 THINK OF YOU</b> Whigfield	Systematic
8	<b>8 SCREAM</b> Michael Jackson & Janet Jackson	Epic
9	<b>9 STILLNESS IN TIME</b> Jamiroquai	Sony S2
10	<b>10 A GIRL LIKE YOU</b> Edwyn Collins	Seranta
11	<b>11 COMMON PEOPLE</b> Pulp	Island
12	<b>12 SEARCH FOR THE HERO</b> M People	Deconstruction
13	<b>13 RIGHT IN THE NIGHT</b> FALL IN LOVE WITH MUSIC! Jan & Spion featuring Pezla	Epic
14	<b>14 DAYDREAMER</b> Menswear	Laurel
15	<b>15 DON'T WANT TO FORGIVE ME NOW</b> Wet Wet Wet	Precious Organisation
16	<b>16 ZOMBIE ADAM</b> featuring Amy	Eternal/WEA
17	<b>17 WHITE LINES (DON'T DO IT)</b> Duran Duran	Parlophone
18	<b>18 RIGHT HERE</b> Ultimate Kaos	Wild Card
19	<b>19 SCATMAN (SKI-BA-BOP-BA-DOP-BOP)</b> Scatman John	RCA
20	<b>20 OVER THERE (I DON'T CARE)</b> House Of Pain	Reflex/W/ Recordings
21	<b>21 HANDS UP! HANDS UP!</b> Zig And Zag	RCA
22	<b>22 HOLD MY BODY TIGHT</b> East 17	London
23	<b>23 GUAGLIONE</b> Perez 'Prez' Prado & His Orchestra	RCA
24	<b>24 THIS AIN'T A LOVE SONG</b> Bon.Jovi	Mercury

## 1 THESE DAYS

1	<b>2 HISTORY-PAST, PRESENT AND FUTURE</b> BOOK T	Michael Jackson	Epic
2	<b>3 POST</b> Bjork	One Little Indian	Columbia
4	<b>4 SINGLES</b> Alison Moyet	Epic	
5	<b>5 THE COLOUR OF MY LOVE</b> Deline Dion	Precious Organisation	
6	<b>6 PICTURE THIS</b> Wet Wet Wet	EMI	
7	<b>7 PULSE</b> Pink Floyd	Epic/Polydor	
8	<b>8 DAYS LIKE THIS</b> Van Morrison	Sony S2	
9	<b>9 REPLENISH</b> Reef	RCA	
10	<b>10 MEDUSA</b> Annie Lennox	Warner Bros	
11	<b>11 A SPANNER IN THE WORKS</b> Rod Stewart	Go!Discs	
12	<b>12 STANLEY ROAD</b> Paul Weller	Systematic	
13	<b>13 WHIGFIELD</b> Whigfield	Kirf	
14	<b>14 BIG LOVE</b> All Campbell	Deconstruction/RCA	
15	<b>15 BIZARRE FRUIT</b> M People	London	
16	<b>16 PERMANENT JOY DIVISION</b> 1995 Joy Division	RCA	
17	<b>17 NOBODY ELSE</b> Take That	Island	
18	<b>18 NO NEED TO ARGUE</b> The Cranberries	Virgin	
19	<b>19 GALORE</b> Kirsty MacColl	EMI	
20	<b>20 VIOLIN PLAYER</b> Vanessa-Mae	WEA	
21	<b>21 ENCORE</b> Elaine Paige	Columbia	
22	<b>22 LET YOUR DIM LIGHT SHINE</b> Soul Asylum	Creation	
23	<b>23 DEFINITELY MAYBE</b> Oasis		

## DIANA KING

NEW SINGLE

## SHY GUY

12" • MC • CD







GLASTONBURY

► an REM  
Bright, jangling  
melodies are their  
trademark and like REM  
they manage to fit those  
melodies within a range of styles  
— from cheery pop to guitar riffing  
rock.

Their first song — and first single —  
Town Clown was one of those storming  
rockers with an infectious chorus that  
found singer Jared Daly sounding not  
unlike Pearl Jam's Eddie Vedder.

Not all the new UK talent on display  
at Glastonbury shone though.

**SLEEPER**'s position on the *NME*  
stage bill, ahead of Supergrass and  
Dodgy, seemed unfairly high, and  
maybe it was that which unnerved the  
normally cocksure frontwoman Louise  
Wener on the day.

Even their best songs Inbetween  
and Vegas came across as messy and  
disappointing. The spirited excitement  
they had displayed and encouraged on  
previous live outings accentuated that  
disappointment. Maybe it was just an  
off-day — or sunburn.

**THE BOO RADLEYS** had the  
misfortune of playing on Saturday. On  
a summer afternoon, they could have  
scored, but the greyness of the weather  
matched the largely hungover mood  
of the crowd, and they were always going  
to struggle.

Songwriter Martin Carr tried  
gamely to whip up some festival spirit,  
sporting the weekend's dumbest hat — a  
foot-tall furry Smiley affair — but the  
darkening sky soon took the edge off  
the performance. Carr changed guitar  
more often than most of the customers  
change their socks in a week, but such  
attention to detail has never won over a  
festival crowd. Still, *Wake Up Boo!* was  
received like an old friend, and the new  
single *Lulu*, which again majors on  
that big brass sound, showed how  
effective their Beatles-inspired guitar  
pop can be.

Of the more established of the new  
breed of Nineties bands, **PJ HARVEY**  
proved the most distinctive.

Having the early evening slot on the  
main stage was never going to be easy,  
even if she was the local girl made  
good. But in performance she has  
reinvested herself into a rock queen,  
and although it was perhaps a bit early  
in the evening for a pink catanite with  
neckline plunging to her Wonderbra,  
she was stunning nonetheless.

**Polly's** intense brand of blues, with  
the uncompromising rock backing of  
her new band, got the crowd right  
behind her. And in the last few songs  
the band really loosened up, delivering  
an astonishing version of the single  
*50R Queenie*.

An established name with a little  
more to prove was **SINEAD  
O'CONNOR**.

There were times when her concerts  
were events, more often than not  
packed with venom, angst and a fair  
share of incident.

But these days, she wisely lets her  
music do the talking. Her set on the  
Pyramid Stage was both balanced and  
altogether more mature than ever.  
O'Connor breathed passion rather  
than mere vitriol into songs such as  
*The Last Day Of Our Catastrophe* and  
*Thank You For Hearing Me*.

**BILLY BRAGG** is as much part of the  
Glastonbury furniture as the  
overflowing toilets and dodgy burgers,  
but familiarity certainly doesn't breed  
contempt. Back at Glasto for a record  
sixth time — one ahead of Van  
Morrison — the acoustic tent greeted  
him like a long lost friend.

The acoustic, one man and a guitar,  
formed led him to strip his more  
commercially-minded later material in  
favour of his older shrunken-down  
material with its emphasis on political  
folk, a choice welcomed by the

After the triumph of last year's  
storming *NME* Stage headline  
performance, Orbital had the nerve to  
return to Glastonbury and try to do it  
again. The fact their show 12 months  
ago was named Live Event of 1994 in  
*NME*'s Brit Awards brought the  
inevitable doubt: how would they  
follow that?

But, drafted on to the Pyramid  
stage as late replacements for  
Lefffield, the Hartnoll brothers, Phil  
and Paul, gave no hint of such  
concerns. Last year was no one-off;  
Orbital are simply the best in the  
business.

As night fell on Saturday at least  
60,000 people heard two blokes with  
torches on their heads fill the field with  
huge swathes of bright, technicolour  
sound. From the effortless swooning of  
*Are We Here and Sad But True*,  
through to the sunny Chime which  
was, inevitably, saved for the encore,  
the pair brought it rings Glastonbury  
fit to its feet with a spirit-raising set.

Away from the fields of

Glastonbury, though, Orbital remain a  
miserunderstood pair, particularly  
among music fans brought up on the  
traditional rock line-up of two  
guitarists, drummer and a singer.

The Hartnoll brothers recognise the  
optimism about their live  
performance. "We are aware of it,"  
says Phil. "But were playing live even  
before we had a record out. Just like a  
traditional band, it seemed like the  
only outlet for our music before we  
had a deal."

Their manager Rob Holden believes  
it is the image of cheap nightclub PAs,  
with artists miming to backing tapes,  
that has gone against Orbital.

"Four or five years ago, I remember  
speaking to agents who would say,  
'You're not worth more than a couple  
of hundred.' That's because there have  
been a lot of people doing it cheap,  
with just DATs and crap PAs," says  
Holden. "Things have only really  
changed since the Mafi Circus."

That 1993 UK tour, which featured  
Orbital heading alongside The

Drum Club, did much — along with the  
early Club Dog tours — to establish the  
concept of live ambient music and  
raise the profile of the Hartnoll  
brothers' glimmering soundscapes.

"Still, though, the pair are keen to  
educate supporters and cynics alike. "I  
would like to demystify what we do  
because there are a lot of technophobe  
people out there who don't understand  
it," Phil says. "At some of the smaller  
clubs we played early on, we insisted  
on playing down on the dance floor so  
people could see what we were doing."

Their stage set-up, which has  
changed little since those days,  
includes two Alesis MM78 sequencers,  
an Enas 3 sampler, various digital  
and analogue synths including a  
Jupiter 6, three Roland drum  
machines and a Mackie 8 Bus 24  
channel mixing board.

"When we are playing live we set up  
a broken down version of our studio on  
stage," says Paul. "What we are doing  
musically is improving with the  
structure and tunes that we play"

TALENT SPECIAL

Glastonbury audience. Besides The  
*Piet Song* — a Kipling poem put to  
music — Bragg unveiled a new  
adaptation of Woody Guthrie's *This  
Land Is Your Land* which is included on  
a new anti-Ordnance Justice Act  
compilation.

Following Bragg on the acoustic  
stage, Squeeze mainstay **DIFFORD  
AND TILBROOK** provided one of the  
most entertaining shows of the  
weekend, even though they relied  
heavily on their extensive back-  
catalogue.

But when they inserted a couple of  
newer songs amid classics such as *Coal  
For Cats*, *Up The Junction*, *Goodbye  
Girl* and *Is That Love*, it became hard  
to avoid the inevitable realisation that  
they don't make 'em like they used to.  
It's the classics that everyone wants,  
but when the pair gave sterling  
renditions of *The Kinks'* *Sunny*

Afternoon and Blur's *End Of The  
Century* it became clear that they offer  
the best karaoke sound.

Ex-Waterboy **MIKE SCOTT** is in  
many ways the classic Glastonbury  
performer. He is the intense and  
romantic troubadour whose music has  
a strong mystical and spiritual theme.  
But after an absence of five years or so,  
Scott returned to the Festival at the  
Acoustic tent — which this year was the  
size of the Brixton Academy — with the  
renewed energy and fervour of a  
performer who could be on the way  
back to his best work.

Songs like the personal and spiritual  
*I'm Working On My Karma* certainly  
suggest brighter times. In a more  
humorously folksy vein, he also  
performed *I'm Going Back to Glasters*,  
the story of all his previous  
Glastonbury appearances, which had  
the crowd responding to each verse.

**MASSIVE ATTACK** are perhaps the  
granddaddies of the burgeoning UK  
dance movement and it was therefore  
fitting that they should get a stage to  
themselves for all of Friday.

As it happened, the majority of that  
day saw Dling friends playing tunes  
for the hot and sweaty crowd but when  
the band themselves took to the stage  
the atmosphere was like a great  
homecoming.

With guests such as Tracey Thorn  
and truly outstanding mainstays, such  
as vocalist Horace Andy, the group  
drifted through tracks from the last  
two albums that revealed how they  
have both nurtured and advanced  
dance music in the UK.

Likewise, their Bristolian colleagues  
**TRICKY** — resident in bright red  
outfit and lounging around the stage  
like a man who knows he's delivering  
the goods — and **EARTHLING** also



1 7 95

# shiva puts out track as tribute to singer

London/It Records is to go ahead with the release of Shiva's 'Freedom' following the death of singer Louise Dean in a car accident last week.

The label had originally pulled the single on hearing about the tragedy but Dean's mother and fellow group members insisted the record be put out as a tribute to the young singer.

Twenty-four-year-old Dean was hit by a van and killed instantly on Sunday June 18 in an incident just a short distance from her home in Huddersfield.

Although the driver of the van failed to stop, police later arrested a man in connection with the incident.

Fred Kilchen (59), of Gelder Terrace, Moldgreen, near Huddersfield, has been charged with causing death by dangerous driving along with six other related charges. He was remanded in custody.

Only just released on parole, the new Shiva single 'Freedom' had already topped the *RM* Cool Cuts chart and looked set to give the trio a bigger hit than their debut, 'Work It Out', which reached number 36 in the national chart.

Shiva were booked to appear at a Kiss 102 roadshow on the day of the accident and were due to sign a publishing deal with BMG the following day. Shiva are managed by

7PM. A statement released by the company says, "We are devastated. Louise was a sweet person who gave everything to her music, had a voice three times her size and a larger-than-life personality to match. She was one of the most gifted singers we have ever come in contact with and was sure to be a star. We will miss her."

When talking to *RM* earlier in the year, Gina Piscitelli, one of Shiva's two founder members, payed full respect to Dean's important contribution to the group. "Louise is a perfect vocalist," he said. "When we found her, it was almost like we'd been writing our material specifically for her."



The Italian music scene has always taken the doctrine of recycling to heart, with everything, including producers, singers and songs, being used again and again in ever changing arrangements. A perfect example of this resourcefulness is Ann Marie Smith's 'You're My One And Only True Love', currently holding firm in the higher reaches of the *RM* Club Chart with mixes by Roger Sanchez, Ras Kwame, Clock and Primax doing the business. Aside from the song being on old C&C Music Factory hit, Ann Marie will be known to you as the voice of the 49ers on 'Touch Me' and 'Rocking My Body', as well as the original voice of West End. The production team on this track have an equally illustrious past, having worked with the 49ers, Cappella, Clubhouse and East Side Beat, among others. Confused? It's simple really. It's just another Italian dance hit.

## loveleand member leaves

Confusion surrounds the future of Loveland, winners of last year's *RM* Club Cool of the Year prize at the Music Week Awards and one of the UK's most successful production/remix teams, following the departure last week of original member Paul Lator.

Taylor also left his position as label manager of Eastern Bloc Records, the PVM-owned company to which Loveland are signed.

Talking to *RM*, Taylor would not divulge the exact nature of the dispute between himself and fellow group members Paul Waterman and Mark Hadfield which

caused his exit but did say, "It was a decision not made by me."

When contacted, PVM would offer no comment about Taylor's departure.

Taylor says he is now seeking an injunction to stop the name Loveland being used without his consent.

"As far as I'm concerned Loveland is something I created and something that should not continue without my involvement," says Taylor. Loveland have had three top 30 hits since forming in 1993 with the group's current single, 'Don't Make Me Wait', reaching number 22 in the charts.

### inside

- 2 n-jal unveils album debut
- 5 carl craig picks his classic cuts
- 6 report from the sonar '95 festival in spain

### club chart:

DO U WANNA FUNKY  
Space  
2000

### cool cuts:

FREEDOM  
Shiva

# ELECTROSET

THE INXS-SAMPLING DANCEFLOOR SMASH

# SENSATION

RELEASED

3-7-95

WITH MIXES FROM TIN TIN OUT AND THE SHAKER



watching hour, especially in a huge, eerily appropriate circus tent decorated with golden glittered stars. In a year which has seen the Bristol outfit emerge from nowhere to successfully launch a career across the Atlantic, Portishead have already reached the status which should demand a prominent slot on the

becoming bitter and cruel while Sour Times' moroseness seemed darker and more menacing. It was definitely not a night to walk home in the dark.

With so many good artists plugging in the main stages, it was easy to talent on offer at the dance and jazz stages.

Weezer is that they come across as an ultra-tight, one-take pop song band with a clutch of mini classics under their belts. But there's such a charm to their simple tunes they make being bitter, twisted and like a nasty 12-year-old boy almost - but not quite - cool. They are a great fun though, and there was a certain poetic justice in the

for a storming cover of M5's Kick Out The Jams.

Buckley would undoubtedly attract more of a leather-clad crowd if he was not such a sensitive soul and dreamboat but, like so many acts showcased here, he will have created converts among the crowd - and TV audience.

TALENT SPECIAL

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**Club:**  
The Flava of The Studio,  
Union Street, Plymouth.  
Monthly on Fridays  
9pm-2am



**Capacity/PA/special features:**  
Holds 350 people/5K/  
Pils costs £1 a bottle until  
11pm.

**Door policy:**  
No door policy – anyone  
welcome.

**Music policy:**  
Hip hop, mainly East  
Coast.

**DJs:**  
DJ Kooki, Bloodshot, Tall  
Paul.

**Spinning:**  
Grand Puba 'I Like It',  
The Alkaholiks 'The Next  
Level', The Bums 'Can  
You Do Without', Mark  
The 45 King 'Killer Beats',  
Common Sense  
'Resurrection'.

**DJ's view:**  
'It really is a dedicated  
crowd who are up for  
enjoying themselves –  
there are no  
prejudices there,' – DJ  
Pesz.

**Industry view:**  
'The Flava of The Studio  
play good tunes that you  
don't hear in any other  
clubs in Plymouth. It's  
also got a really friendly  
atmosphere,' – Simon  
Dearme, Biggo  
Records.

**Ticket price:**  
£2 before 11pm and £3  
after.

# new! n-joi unveil album debut

With Deconstruction currently celebrating all the dances of its earliest successors, N-Joi, should now be releasing their first album.

Dance fans will remember the group's smash 'Anthem', one of the earliest hit records from the rave scene which eventually reached number eight in the charts in 1991.

They had two further top 30 hits with 'Aerobic' and the 'Live In Manchester' EP, which reached number 12 in 1992 and perfectly captured N-Joi's famed live set, but then they disappeared.

After a break of Stone Roses proportions, they returned in 1994 with the single 'Popcorn' and this year finally finished their first album, 'Inside Out'.

The group say their earliest of disenchanted with the way the dance scene had developed during that time. 'It was a matter of not being happy with the jungle and breakbeat thing on one hand and also not wanting to have to make leather-cousers-hardbo-house on the other. It was a matter of finding our own niche,' says Nigel Chapman, one half of N-Joi alongside Mark Franklin.

The group's latest single, 'Bad Things', a good indicator of the group's current



direction: a hard house work-out, it fits in well with the antics and of intelligent techno. Whether the group's once legendary top base is still intact remains to be seen, although they remain confident that people will have kept the faith. 'All I can say is that people do remember us or they know us from their older brothers and sisters. There are certain groups like us and A Guy Called Gerald who go out and pop up again and we do get attention,' says Chapman. N-Joi's 'Inside Out' is released on July 17.



## method man pairs up with mary j for their biggest hit

With the Notorious B.I.G. last week matching Michael Jackson's record number five debut in the US chart, the American rapper's appetite for hardcore rap looks insatiable.

Further evidence of this taste for the more leftfield offerings of the rap world was also given when Method Man's latest single 'I'll Be There For You/You're All I Need To Get By' last month reached number three in the US pop chart. The single matches the Wu Tang Clan rapper with the queen of hip hop soul Mary J Blige (pictured) and adds chunks of Blige singing the Ashford & Simpson-penned Aretha Franklin classic 'You're All I Need To Get By' to Method Man's rap.

This unlikely recipe has given both their biggest hit to date and has already become a firm favourite in the UK's r&b/rap clubs. Out here on July 3, the British release features new mixes by Dodge as well as the Chemical Brothers' remix of 'Release U/Da'.

Billed as Southampton's own Todd Terry, DJ Wildchild (pictured) has carved a niche for himself at the harder end of the garage/house scene with a series of EPs called 'Wildtrax' featuring impeccable sample-laden creations.

The EP's popularity was proved beyond doubt when volume three went straight into the dance albums chart at number one and the whole set of four have now been gathered on to one LP – 'Best Of Wildtrax'.

To win a copy, just name the label behind Wildtrax, is it (a) Music For Pleasures (b) Creation or (c) Loaded? Answers to Wildtrax Composition, Record Mirror, Ludgate House, 245 Blackfriars Road, London SE1 6UR by July 5.

## sample problem roks marshall

It seems Björk isn't the only person suffering from sample problems of the moment. Marshall Sax has run into problems over his use of a sample by hippy group Ozric Tentacles in his current dance smash 'Rak Star'.

Apparently, the sample hadn't been officially cleared and the record, which was originally due out today, has been injunctioned.

Richard Ford from Distinctive Records, Marshall Sax's label, is currently trying to resolve the dispute.

'This is a disaster,' he says. 'We have already had a pre-sale of 30,000 copies. We thought the sample had been officially cleared until we heard from the Ozrics' lawyer.'

'The release is up in the air at the moment. Our legal department is in the process of clearing up this nasty mess,' he says.



Volumen dos

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drifted through tracks from the last two albums that revealed how they have both nurtured and advanced dance music in the UK.

Likewise, their Bristolian colleagues TRICKY – re-emergent in bright red outfit and lounging around the stage like a man who knows he's delivering the goods – and EARTHLING also



# dj agency dy-na-mix starts first club night

Last Friday saw the first night of a new monthly showcase by Dy-na-mix, one of the UK's longest running and biggest DJ agencies, and featured such top names as Richie Hawtin, Lil Louis and Eddie Richards.

The monthly night takes place at the Plastic People club on Oxford Street in London's West End and kicks off a period of intense activity for the agency which represents the cream of US and UK DJ talent.

Given that the company represents the likes of Derrick May, Tony

Humphries and Todd Terry, last week's event was incredibly Dy-na-mix's first attempt at club running.

"It's a very small club and it just gives us a chance to showcase our DJs and through them show the direction that the agency is heading in," says Dy-na-mix's booking manager Matt Valenzuela.

With DJs currently more in demand than ever, established operations like Dy-na-mix are now facing increased competition from new agencies.

"Things have definitely

become more competitive as people have realised the potential of this market. We always try to stay as underground as possible; we only work with people we're down with rather than favour-of-the-month DJs," says Valenzuela.

Fortcoming tours organised by Dy-na-mix include Todd Terry, July 14 to 29; Derrick May, August 24 to 28; and Blake Baxter, August 31 to September 4.

The agency will also be setting up its own record label - called Lunor Records - later in the year.

# jimmy reheats 'keep warm'

Our second rejuvenated Italo diva of the week is Jimmy, whose 1991 track 'Keep Warm' is set for reissue on Duplay Records.

Never the hit it should have been the first time around, 'Keep Warm' became best known for its cover and advertising campaign that featured the singer wearing a pair of massively oversized shoes. But the track looks set to do better in 1995 with Scott McCloud of Multiplay producing a hit. "This is about as commercial as Multiplay is going to get," he says. "Everyone remembers the track from the first time around but no-one seems to have bought it. We're definitely expecting a Top 20 hit and with the right TV we could have an Alex Perry," he says.

Multiplay also confirms that it intends to re-release 20 Fingers' 'Short Dick Man', which gave the Teletext outfit its biggest hit to date. "There's still massive demand for it, so we thought why not?," says McCloud.



## PWL REVIVES SUPREME LABEL

PWL is to enter the rap&R&B field with the relaunch of its Supreme imprint.

Supreme II will be a Nineties version of the original Supreme label that was home to the company's black music artists like Princess, Lonnie Gordon and Mel & Kim.

The label will also work as an outlet for PWL's US rap wing. Chemistry, which is home to such respected hip hop acts as ED O.G. & The Bulldogs and Diamond D & The Psychotic Neurotics.

Supreme II has been set up by PWL's marketing director Nick Ford and will be A&R'd by its head of A&R Zakes Gordon.

Gordon says the new imprint will sit comfortably within the current PWL roster.

"It's especially lends itself more to songwriting and everybody here loves songs," he says.

The first release will be a single in August from Birmingham R&B outfit Against The Grain, to be followed by an EP from Diamond D featuring a mix of old and new material. Gordon is also currently compiling a UK hip hop compilation. "It'll be mostly unsigned UK acts and we'll be trying to give it a push in the States and hopefully get some recognition," he says.

## PWL REVIVES SUPREME LABEL

### say what?

where is the hottest place to be for dance music this summer?

**Shabs - Media Village**  
"At home"

**Stuart Kirkham - press officer, A&D Jazz**  
"The Sanditon Jazz Festival - it really is the f\*\*\*ing bollocks. It's a really lovely

place surrounded by beautiful and beautiful people. A lot of our bands play out there and it goes on for five or six days in July. Apart from that, I would have to say the Phoenix Festival - a big thumbs up to the organisers for a great jazz line-up this year."

**Andy Bailey - Mo's Music Machine**  
" Ibiza seems to be as busy as

ever, and northern Italy is always worth checking out but I'm off to Minorca soon and I'm not going to be doing any clubbing."

**Wilber Wilberforce - DJ, Kiss FM**  
"Africa '95 is the event to be at - it's supposed to happen all over Europe but the majority of it takes place in the UK. It's held in August and it's

everything from festivals to club nights and exhibitions."

**Steve Saunders - Go Go Dance Distribution**  
"It's got to be West Droyton High Street. No, we're not talking about the pizza to be - it's really picking up with all the tribal activity etc."

**Darren Hughes - Cream**  
"It'll give you the top three - the

opening of the Sound Factory in New York, the *Mr. Q* Ocean party in Ibiza and finally when Jeremy Healy begins his residency here on August 26 of all the morning."

**Tim Westwood - DJ, Rediff One**  
"The place to be is the Notting Hill Carnival. It's jam on the Portobello Green."

## 'the (rea) love thang homme van renn

INVENTED AT BLACK PLANET STUDIOS, DETROIT RE-INVENTED FOR THE UK'S DANCE FLOORS... LET THE MUSIC (LIFT YOU UP) - THE SAGA CONTINUES...

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witching hour, especially in a huge, eerily appropriate circus tent decorated with golden glittered stars. In a year which has seen the Bristol outfit emerge from nowhere to successfully launch a career across the Atlantic, Portishead have already reached the status which should demand a prominent slot on the

becoming bitter and cruel while *Sour Times*' moroseness seemed darker and more menacing. It was definitely not a night to walk home in the dark.

With so many good artists playing on the main stage, it was easy to forget about the enormous array of talent on offer at the dance and jazz stages.

Weezer is that they come across as an ultra-tight, one-take pop song band with a clutch of mini classics under their belts. But there's such a charm to their simple tunes they make being bitter, twisted and like a nasty 12-year-old boy almost - but not quite - cool. They are a great fun though, and there was a certain poetic justice in the

for a storming cover of M5's *Kick Out The Jams*. Buckley would undoubtedly attract more of a leather-clad crowd if he was not such a sensitive soul and dreamboat but, like so many acts showcased here, he will have created converts among the crowd - and TV audience.

GLASGOW NEWS '95

# Shop focus

**Shop:**  
Area 39, Units 9-10, North  
Gully, Castle Market,  
Exchange Street, Sheffield  
Tel: 0114 2766811 (18ft  
x 30ft).



**Specialist areas:**  
Primarily hard dance,  
gabba, techno, acid  
trance, jungle, hoppy  
(four-beat), hardcore plus  
US & UK house. Popular  
labels: Dwarf, Rotterdam,  
Terror Traxx, Baby Boom,  
Evolution, Forz, Remix,  
Frac, AVC, Labworks.  
Sells lots of whites.  
Opening shop next door to  
club clothing and  
merchandise. Large range  
of club mix tapes. Mail  
order service.

**Owner's view:**  
"We opened in April 1994  
and we're the only shop in  
Sheffield specialising in  
hardcore. We've seen the  
scene grow a lot more  
divided. People used to  
buy happy hardcore and  
gabba, not one or the  
other. Now, if there are five  
different titles of hard  
dance, they'll buy five of  
one kind instead of three of  
each. People aren't  
buying as much – gone  
are the days of £80 in one  
session. We don't carry  
much jungle as there's not  
a real demand for it and  
we're starting to diversify  
into house to get the older  
crowd in." – Jon Freeman

**Distributor's  
view:**  
"He's well ahead and  
knows his tunes. He's  
totally on top of promos –  
he gets them as soon as  
they're on the dub plate." –  
Lee Muspratt, Mo's  
Music.

**DJ's view:**  
"Jon provides the best  
upfront techno. There's  
nowhere else in Sheffield  
as good – he always sorts  
me out with the best." –  
Impact (Die Hard, BYO).

**club & shop focus  
compiled by sarah david,  
tel: 0181-948 2320.**

TALENT SPECIAL

...one ahead of Van Morrison – the acoustic trend greeted him like a long lost friend.

The acoustic, one man and a guitar, format led him to abun his more commercially-minded later material in favour of his older stripped down material with its emphasis on political folk, a choice welcomed by the

# COOL cuts



## (1) FREEDOM Shiva

- |           |      |  |                  |
|-----------|------|--|------------------|
| <b>2</b>  | NEW  | <b>AFRO</b> Lettfield<br>Top track of their album gets a doublepack single release   | Hard Hands       |
| <b>3</b>  | (2)  | <b>SALVA MEA</b> Faithless   | Cheeky           |
| <b>4</b>  | (6)  | <b>LOST IN LOVE</b> Up 'n' Ranson  | Hi-Life          |
| <b>5</b>  | NEW  | <b>THERE WILL COME A DAY</b> The Absolute<br>Supa, classy garage with excellent dubz too   | Tribal UK        |
| <b>6</b>  | (3)  | <b>BULLET</b> Fluke  | Circa            |
| <b>7</b>  | (5)  | <b>NASTY GIRLS</b> TWA   | Mercury          |
| <b>8</b>  | NEW  | <b>THE KEY</b> (M.G. (Mall Goss))<br>Yes, it's the ex-bros-boy, and yes, it is surprisingly excellent with Joe T on the mix  | Polydor          |
| <b>9</b>  | (10) | <b>THE SUN ALWAYS SHINES ON TV</b> Divo  | East West        |
| <b>10</b> | NEW  | <b>WORK 2 DOO</b> Roach Mabel<br>Deep, wild house, US-style  | Junior Boy's Own |
| <b>11</b> | (11) | <b>THE IDOL</b> Marc Almond  | Some Bizarre     |
| <b>12</b> | NEW  | <b>IT'LL BE THERE FOR YOU/YOURE ALL I NEED TO GET BY</b> Method Man & Mary J Blige<br>Another top tune though it's the Prodigy and Chemical Brothers mixes of the previous hits that are hottest | Def Jam          |
| <b>13</b> | NEW  | <b>SURRENDER</b> Terence Trent D'Arby<br>With mixes from MK  | Columbia         |
| <b>14</b> | (7)  | <b>I HEAR YOUR NAME</b> Incognito  | Talkin' Loud     |
| <b>15</b> | NEW  | <b>MOODS</b> Desart<br>Creative house track that's causing a stir in the North   | white label      |
| <b>16</b> | NEW  | <b>WEEKEND</b> Todd Terry Project<br>Todd revises his own cover of the disco classic in Nineties NRG anthem mode   | Ore              |
| <b>17</b> | NEW  | <b>DO IT TO ME</b> Frankie Dark<br>Deep and chunky garage with scathing vocals   | Platinum         |
| <b>18</b> | NEW  | <b>C'EST LA VIE</b> Roma 1<br>Solid Cleveland City groove  | Cleveland City   |
| <b>19</b> | NEW  | <b>FREE YOUR MIND</b> Geoffrey Williams<br>MK once again on the mix  | Hands On         |
| <b>20</b> | NEW  | <b>ABOUT YOU</b> Loose featuring Yolanda Reynolds<br>Finely produced US garage   | Slip 'n' Slide   |

**CD** a guide to the most essential new club tunes as featured on 11m's "essential selection", with pre long broadcast every Friday between 7pm and 10pm. Compiled by GJ Heston and Gita collected from leading DJs and the following stores: city sound (Sheffield), black market (Glasgow), eastern blood underground (Manchester), 23rd precinct (Glasgow), 3 beat (Sheffield), warp (Sheffield), wax (Newcastle), joy for life (Southampton).

### CHAMPION TOP THE BILLBOARD DANCE CHART - 2 No: 1's in 5 weeks

NUMBER 1 - U.S.A	SPHINX - WHAT HOPE HAVE I	27TH MAY 1995
NUMBER 1 - U.S.A	STAXX OF JOY - YOU	1ST JULY 1995

COMING SOON.....KRISTINE W  
"I don't want to think about that"  
Produced by Rollo + Rob D

But when they inserted a couple of newer songs amid classics such as *One For Cats*, *Up The Junction*, *Goodbye Girl* and *Is That Love*, it became hard to avoid the inevitable realisation that they don't make 'em like they used to. It's the classics that everyone wants, but when the pair gave sterling renditions of *The Kinks' Sunny*

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# JOE

## on his box

### detroit techno whizzkid carl craig dips into his box of top tracks



**'home computer' kraftwerk (warner bros)**  
"It was a big record for me as a kid and I still love it. When I get ideas for album mixes, I play this record."

**1 feel love' donna summer (casablanca)**  
"It has the mood - I love the mood of it. It is a classic example of electronic disco. I didn't get it when it first came out. I probably bought it around 1989/90 on an album."

**'frequency finale' 69 (planet e)**  
"The reason I like it is because it has sampled 'Frequency 7' by Visage, which came out in 1984. I used to love that song when I was younger - now it's a lot better that you can play it out as a remix, if you want to call it that."

**'los ninos del tarque' liaisons dangereuses (roadrunner)**  
"It's slick because it's one of the craziest tracks off one of the craziest albums I've ever heard. They talk all the way through it, there's no singing and the talking is in different languages and sounds like total bullshit. I say that because the name of the song is in Spanish, the name of the group is French and the guy who produced it is German. It's the craziest electronic music."

**'strings of life' rhythm is rhythm (transmat)**  
"I got this when it came out in 1988. It's a great party record. Spiritually, I don't know whether it would have anything for me at home but, when I hear it at a club, I trip out."

**'night drive' model 500 (metropolis)**  
"This came out in 1987 and it was one of the first techno records that really had a computerised vision - more of a modern day one. It had these sounds that were remarkable: the bleeps and FX are real nice, so are the driving drums."

**'let no man put asunder' first choice (ram song)**  
"The Frankie Knuckles mix is the ultimate in groove"

## carl craig

**'airborne' (carl craig mix) dove angel (island)**  
"This isn't out yet and I only have it on acetate but the few times I've played it it's had the largest reaction of any record I play. It takes what I felt were the best elements of Airborne - a nice, melodic, synthesised build, but it has no drums. When Dove first heard it he said 'where's the drums?' but, after we had a discussion, he likes it now. He uses heavy drums and so I 'but I get sick of drums and I wanted to do something a little bit different.'"

**'mesopotamia' b52s (warner bros)**  
"Another song I grew up on. It's got this remarkable rhythm and the voices and the lyrics are the best. It was produced by David Byrne from Talking Heads. I realised recently that the actual rhythm is a copy of a Roland TR7B drum machine rhythm. I'm going to start playing it out."

### steamin'

- tips for the week**
- zero paging/random generator (black band records)
  - green wavel (reel records)
  - #4 (basic channel)
  - 'electrolove' the fourth wave (planet e)
  - 'vex' minimal man (rapik)
  - 'reinforcement 6' sound enhancer (hang high)
  - 'kiss' the stranger man (electron)
  - 'de groove a special' erion ds (patna (saxonal 2000))
  - two men on wax (wax)
  - 'slam her' osun (kurt)

**'changeling' tan-ra (treklib)**  
"It came out this year and it's a hard, deep groove that never changes and just builds."

STAY UP TO DATE WITH THE LATEST MUSIC NEWS

# CVI

**BORN:** Detroit 1969. **LIFE BEFORE DJING:** Worked at a copy shop. **FIRST DJ GIG:** The Cats de Avontur, Antwerp, 1991. "I had a label called Retroactive Records and I had a compilation album released on a Belgian label called Buzz. One of the guys at Buzz threw a party and myself, Derrick May and Kevin Saunderson were the D.J.s." **MOST MEMORABLE GIG:** Best - "Pure, Edinburgh, last year. The crowd were totally into it. Ministry Of Sound, again last year, when I DJed and played live as Paperclip People." **Worst** - "The Hellroiser Party, Amsterdam, two years ago. There were about 12,000 people there and my records were skipping all that shit." **FAVOURITE CLUBS:** Sub Club, Glasgow; Fuzz Club, Brussels. **NEXT THIRTEEN GIGS:** Minneapolis (June 27); Fuzz Club, Brussels (July 1); Chicago (8). **DJ FRANCHISES:** "If they hear 'I Feel Love' by Donna Summer, they know it's me." **LIFE OUTSIDE DJING:** Artist on Blanco y Negro and as Paperclip People on Open; own label Planet E; going to the movies.

*'Beside every bad boy, there's a bad girl'*

# TOTAL "Can't You See"

FEATURING THE NOTORIOUS B.I.G.  
INCLUDES R&B MIXES BY

Sean 'Puffy' Combs

Jermaine Dupri

& exclusive UK club mixes by E.Smoove

AVAILABLE ON TOMMY BOY CD • CASSETTE • VINYL TB 700  
From the original motion picture soundtrack

NEW JERSEY DRIVE

STREET DATE: JULY 95 • DISTRIBUTED BY RTM/DISC  
NEW JERSEY DRIVE VOLUME 1

witching hour, especially in a bug, eerily appropriate circus tent decorated with golden glittered stars. In a year which has seen the Bristol outfit emerge from nowhere to successfully launch a career across the Atlantic, Portishead have already reached the status which should demand a prominent slot on the

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TALENT SPECIAL



the sonar '95 festival in barcelona heralded the merger of new technology and dance music. nick robinson reports from spain

**C**anadian DJ and producer John Acquaviva found himself caught up in a political row on his way to Sonar '95. His home country and Spain have been involved in a long-standing dispute over sea fishing and the size of nets used.

When Acquaviva, who is a co-founder of the Plus-8 label with Richie Hawtin, applied for a visa to visit Spain, he was told that he could only have one if he handed over his passport for three weeks.

"It was ridiculous. I've never had these sorts of problems before and I'm sure it's all linked to the fishing war as it was only Canadians getting the grief," claims the DJ.

"There was no way I could hand over my passport for three weeks because of my work but they didn't understand that."

So to get around the problem, Acquaviva flew from Ottawa to Amsterdam then on to Toulouse.

He then contacted the city's local techno shop Cyberland which arranged for a driver to take Acquaviva and his three record boxes across the border and down to Barcelona.

"It was a bit mad I suppose but I really wanted to play in

Barcelona and of Sonar and I was determined to get there," he says.

The DJ made it to the event in plenty of time and played two sets - one harder techno set after Orbital's show and an ambient/trunk set in the Chill Out area at the exhibition area.

After the sets, Acquaviva revealed that he is to play his first UK tour in July.

"I haven't played too many gigs in the UK because I've had a bit of a strange relationship with clubs there," he says.

But he's hoping to change all that with three weekends of DJing sets during July, including an appearance at London's Ministry Of Sound.



john acquaviva: visa trouble



**T**his year's Sonar event was a significant improvement on 1994, in terms of attendance and the quality of the exhibits, according to the organisers.

More than 5,000 people attended the three nights of concerts and more than 90 delegates from all over Europe visited the exhibit hall, trade fair and record fair.

About 50 companies were represented and the delegates who answered an end-of-event questionnaire said they believed this year's Sonar was a worthwhile trip and they had succeeded in gaining some business from being there.

The event was organised this year by Advanced Music, a Spanish promotions company run by Eric Palau, Sergio Caballera and Ricard Robles. It was co-funded by the city council of Barcelona.

212 editor and the event's PR organiser Gary Smith said this year's Sonar was a marked improvement on the previous year.

Last year, the attendance was about 6,000 overall and this year it was nearer 8,000. That's quite an impressive leap but, more importantly, those extra people that came were from countries outside of Spain," says Smith.

"This year, we have proved that Sonar has the potential to be the event for this sort of music in Europe.

**A** befits an event showing off the latest communications technology, the gigs at this year's Sonar were impeccably organised with superb sound and lighting.

The huge Sonar Club marquee at the Poble Espanyol, high in the hills near the Olympic Stadium, was the perfect setting for the three nights of gigs.

Headliners on the first night (Thursday) were Orbital whose infectious techno set was greeted enthusiastically by the 2,000 Spanish clubbers looking on.

Paul and Phil Hornoll played a typical set of classic tracks as well as plenty from the new album and the live-only song that includes the showstopping mix of Bon Jovi's 'You Give Love A Bad Name' and Belinda Carlisle's 'Heaven Is A Place On Earth'.

The diversity of the set kept the Spaniards keen and, by the time 'Chaine' closed the show, they were screaming for more.

After a fairly dark and claustrophobic set on the Friday night from Holland's Psychick Warriors On Gogo, the UK's Dreadzone took to the main stage in front of three huge video screens that blitzed the crowd with a stunning array of images matched perfectly to the songs.

The new single 'Captain Dread' and the pomp of 'Little Britain' were particularly effective and, by the time things got a little harder at the end of the set, the band had the audience dancing like crazy and proving that the Spanish taste is highly eclectic.

On Saturday night, Norway's Geir Jønsen, alias Levis commercial music master Biosphere, gave the Spaniards something very innovative to think about.

The set began in a very slow, dark and ambient mood, but Biosphere's drifting mix of sublime techno and ambient moods was both compelling and hypnotic.

The final DJ of the event was Kenny Larkin, the Detroit wizard, who played a typically hard set that had the Sonar Club audience bounding around the marquee until about 5am.

dreadzone: eclectic set



TALENT SPECIAL

Go your way  
Go your man!

BRAND NEW REMIX FROM NUSH + THE CLASSIC ORIGINAL + FIRE ISLAND REMIX  
JULY 3 = 12", CD, TC • JULY 10 = LIMITED EDITION 12" - THE DUB MIXES

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# SONAR

## "I" sounds



scanner (right) with kiss fan's paul thomas

One of the most informative and well-attended seminars this year was Techno - Music Or Movement?

Canadian DJ John Aquaviva set the tone for the debate by attacking those who come into the techno scene to make a fast buck without really adding anything to the development of the music.

"A lot of people may even start out sincere in their intentions but they seem to get so capitalistic and all the LEDs go out of the window," he said.

Scanner, alias UK techno artist Robin Rimbaud, argued that, in many ways, techno music was already mainstream in some countries. "In Germany, you can see 120,000 people attending a rave and you also have to remember that, to many

people, an act like 2 Unlimited make dance music," he said. "People say Orbital are commercial in many ways and, if that is the case, then give me more commercial music." Aquaviva added: "I am glad that people are embracing techno and that it is no longer appealing just to the elite." But he also warned about the continuing trend to divide dance music into so many genres.

"It is becoming very fragmented. Sometimes I can play at parties that have up to eight rooms of different music. That is just commercialisation and prostitution," he said.

Answering one critic who said much of today's techno simply rips off Kraftwerk and Tangerine Dream, Aquaviva said: "Those guys, to me, were prophets, but feelings are very different now. They had very expensive but limited equipment. These days even people in their bedrooms can make techno music."

"They may sound like Tangerine Dream now but they will develop very quickly because they have the advanced technology to do that."

"Certainly reactions from delegates suggest that and one said to me that he was relieved that, at last, there was a home for techno music and the industry that supports it." What will also help the profile of the event is the number of international journalists who attended this year. Whereas, in 1994, only local press covered the three days, this year 14 international dance journalists made the trip.

Smith confirmed that some deals had been done inside the exhibition hall with many more expected over the coming weeks.

He added that later this year, another music event - Barcelona Accio Musical - may well feature an important new dance night.

The organisers of that event were so impressed with Sonar that they would like to include dance in their show.



José padilla: chilling out sonar

The range of technology exhibited at this year's Sonar was presented in a variety of bizarre and fascinating ways.

Whether on-screen, on-stage or simply hands-on, there was plenty for even the most technophobic delegates to get to grips with. In the main exhibition hall, the musically-minded technology on show varied from the UK's Scanner and his phone call out-takes to Macromassara's ingenious adaptations of traditional musical instruments.

At the CD-I and CD-Rom exhibitions, Hex, Miquel Jorda, Allen Mor and Medicomatic demonstrated how technology

has developed to incorporate an impressive array of graphic images and improved sound quality. A special

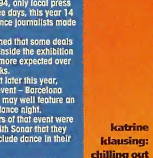
Sonartel site was set up to allow anyone interested in the event to get involved from their homes within Barcelona or from around the world, via their computers.

The most bizarre aspects of the exhibition were the installations. Spanish avant-garde artist Marcel Ll Antaner, whose interest in the abstract side of art was initiated by working in his local butcher's shop, displayed his interactive human, titled Epitox. It was linked to a computer, enabling delegates to tweak the man's nipples with pliers and punch his face.

Not quite as repulsive was Miquel Jorda's Aquaricus which combined fuzzy ambient music with a bank of TV's slowest swimming fish which moved as the viewer moved "to symbolize the subconscious world".

In the Chill Terminal, Gerard Van Der Kamp and Peter Diets displayed a chamber that delegates could lie inside and go drifting off along beaches in Rio as an appropriate ambient soundtrack played in their ears.

Also chilling out were a host of DJs who manned the decks in a special chill-out area, including the Belgian Apollo label boss DJ Katrine Klausning, the UK's David Toop and Dutch DJ Stefan Robbers.



katrine klausning: chilling out

# NJOI

## BAD THINGS

released 26th June - 12" cd



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# TALENT SPECIAL





- 13 **19** **NEW** **THE SUN ALWAYS SHINES ON TV** (PAUL DAKEN/FOLD/DAK MARK) Spike Stent/Jason Perfetto doublepack
- 14 **20** **NEW** **KELLY VOLCANO MIXES** Devo
- 15 **21** **NEW** **SEX (W/IT) & LEAZE SISTERS MIXES** Sleaze Sisters with Vicki Shepard
- 16 **22** **NEW** **IS THERE ANYBODY OUT THERE? (HARDFLOOR ORIGINAL MIXES)** Bashroads
- 17 **23** **NEW** **FREE YOUR MIND (MK MIXES)** Geoffrey Williams
- 18 **24** **NEW** **I BELIEVED IN YOU (YOJO WORKING MIXES)** Yojo Working
- 19 **25** **NEW** **MAGIC IN U (MIXES)** Sugarbabes
- 20 **26** **NEW** **MY LOVE IS DEEP (ARMAND VAN HELDEN/SHARP MIXES)** Sara Parker
- 21 **27** **NEW** **THE PLEASURE (CHRIS & JAMES MIXES)** Medium High
- 22 **28** **NEW** **SACRIFICE (MUSKE-SMUDGE MIXES)** Carli James
- 23 **29** **NEW** **FREEDOM (K-KLASS/B.T. MIXES)** Shiva
- 24 **30** **NEW** **OPEN THE DOOR TO YOUR HEART** Paul Varney
- 25 **31** **NEW** **THE KEY (J.D.E.T. VANMELLI MIXES) M.G. (Matt Goss)**
- 26 **32** **NEW** **I HEAR YOUR NAME (ROGER S MIXES)** Incognito
- 27 **33** **NEW** **FOREVER (2-HIGH/BANANA REPUBLIC/BENJI CADELLARIO MIXES)** Key To Life featuring Sabrina Johnston
- 28 **34** **NEW** **PMACHINERY (T-EMPO MIXES)** Propaganda

the mix each chart is available as a special limited service in extended form as soon as it is compiled on the Midway Machine publication, details on 017-623-830

- 29 **58** **NEW** **ICAM I'VE GOT TO SUZEP '85 (MASTERS AT WORK/DAVID MORALES MIXES)** Masters At Work present India
- 30 **59** **NEW** **WHAT'S GOING ON Martin S Projection**
- 31 **60** **NEW** **NOT ENOUGH LOVING (BOOKER T MIXES)** Keith Thompson & N.S.P
- 32 **61** **NEW** **CESST LA VIE (HOUSE MIX/HARD MIX)** Bama 1
- 33 **62** **NEW** **SHOW ME BABY (RHYTHM MASTERS/MATHESE MASSIVE MIXES)** R&S
- 34 **63** **NEW** **ROCKY ROLL J-Parc**
- 35 **64** **NEW** **ORIGINAL SIN (CHRIS & JAMES MIX/UTM ONLY LOOKING (DEEPER & DEEPER) (MORALES MIX) INXS**
- 36 **65** **NEW** **BORN TO SYNTHESIZE** Mona Lisa Overdrive
- 37 **66** **NEW** **CASA GEORGE** The Booting Boys
- 38 **67** **NEW** **SPACE COWBOY (MORALES REMIXES)** Jamiroquai
- 39 **68** **NEW** **THAT'S WHAT I GOT** Liberty City
- 40 **69** **NEW** **BELLA (RED JERRY REMIX)** Vibe Nation
- 41 **70** **NEW** **HUSTLE** Paradise
- 42 **71** **NEW** **CANT YOU SEE (E-SMUDGE MIXES)** Total
- 43 **72** **NEW** **SENSATION (IN TIM OUT/LECTROSET/SHAKER MIXES)** Electroset
- 44 **73** **NEW** **RAIN/THRUSTA** Allen Niation
- 45 **74** **NEW** **ROK STAR** Marshall Stax
- 46 **75** **NEW** **THINK TWICE** Rochelle

© photos/white head

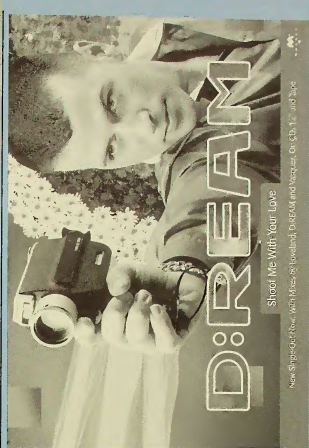
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**Release:**  
**26th June 1995**

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# TALENT SPECIAL

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# ON A POP TIP club chart

compiled by alan jones from a sample of over 600 dj returns (fax: 0171-928 2881)

- |           |  |           |  |
|-----------|--|-----------|--|
| <b>1</b>  | <b>ZOMBIE</b><br>A.D.A.M. featuring Amy<br>Eternal                             | <b>21</b> | <b>TRY ME OUT</b><br>Corona<br>Eternal   |
| <b>2</b>  | <b>WHOOMPH! (THERE IT IS)</b><br>Clock<br>Media/MCA                            | <b>22</b> | <b>SLEEPING IN MY CAR</b><br>Mobius Loop featuring<br>Julie 'Zee'<br>Bags Of Fun/Love This |
| <b>3</b>  | <b>SKY HIGH</b><br>Newton<br>Bags Of Fun                                       | <b>23</b> | <b>STAYING ALIVE 95</b><br>Fever featuring Tippa Irie<br>Telstar                           |
| <b>4</b>  | <b>HEART OF GLASS</b><br>Blondie<br>Chrysalis                                  | <b>24</b> | <b>KEEP LOVE TOGETHER</b><br>Love To Infinity<br>Mushroom                                  |
| <b>5</b>  | <b>DREAMS</b><br>2 Brothers On The Fourth Floor<br>Eternal                     | <b>25</b> | <b>WHEN I CALL YOUR NAME</b><br>Mary Kiani<br>Mercury                                      |
| <b>6</b>  | <b>BE MY LOVER</b><br>La Bouche<br>MCI/Arista                                  | <b>26</b> | <b>3 IS FAMILY</b><br>Dana Dawson<br>EMI   |
| <b>7</b>  | <b>THINK TWICE</b><br>Rhapsody<br>Systematic                                   | <b>27</b> | <b>PUPUNANNY</b><br>Afrika Bambaataa<br>ZYX  |
| <b>8</b>  | <b>EVERYBODY POM POM</b><br>DR DJ Cerla featuring Brownstone<br>Mega           | <b>28</b> | <b>DID YOU EVER REALLY LOVE ME?</b><br>Nicki French<br>Love This                           |
| <b>9</b>  | <b>RIDING HIGH</b><br>Serena<br>Love This                                      | <b>29</b> | <b>BOOM BOOM BOOM</b><br>The Outhere Brothers<br>Eternal                                   |
| <b>10</b> | <b>MOVE YOUR BODY</b><br>Bass 6<br>Mushroom                                    | <b>30</b> | <b>FIND ANOTHER WAY</b><br>Captain Hollywood Project<br>Pulse-8                            |
| <b>11</b> | <b>PURE LOVE</b><br>Sherrone<br>M&G  | <b>31</b> | <b>RAGGAMUFFIN</b><br>Deadly Hunter<br>Black Market Int.                                   |
| <b>12</b> | <b>BACK FOR GOOD (SIMON HARRIS<br/>REMIXES)</b><br>Real Emotion<br>Living Beat | <b>32</b> | <b>WHINEY, WHINEY (WHAT REALLY<br/>DRIVES ME CRAZY)</b><br>Willi One Blood<br>RCA          |
| <b>13</b> | <b>KEEP WARM</b><br>Jinny<br>Multiply  | <b>33</b> | <b>UPTIGHT</b><br>New City State<br>E3   |
| <b>14</b> | <b>ALL CRIED OUT</b><br>Jamie Watson<br>Daco International                     | <b>34</b> | <b>ONLY ME</b><br>Hyperlogic<br>Systematic   |
| <b>15</b> | <b>ABSOLUTE E-SENSUAL</b><br>Jaki Graham<br>Avex                               | <b>35</b> | <b>BACK TO MUSIC</b><br>Slam featuring S.A.S.<br>Hansa                                     |
| <b>16</b> | <b>SHOOT ME WITH YOUR LOVE</b><br>D-Ream<br>FXU/Magnet                         | <b>36</b> | <b>WRONG OR RIGHT</b><br>Sabre featuring<br>President Brown<br>Greensleeves                |
| <b>17</b> | <b>LOVE IS ALL AROUND</b><br>W.W.W.<br>EMI                                     | <b>37</b> | <b>P-MACHINERY</b><br>Propaganda<br>Seven  |
| <b>18</b> | <b>NOW I FOUND YOU</b><br>Sean Maguire<br>EMI                                  | <b>38</b> | <b>HUMPIN' AROUND</b><br>Bobby Brown<br>MCA  |
| <b>19</b> | <b>I CAN MAKE YOU FEEL LIKE/NO MORE/<br/>GET AWAY</b><br>Maxx<br>Pulse-8       | <b>39</b> | <b>PARTY ON THE PRAIRIE</b><br>Tammy Why Not<br>Escapade                                   |
| <b>20</b> | <b>IN THE SUMMERTIME</b><br>Pulse-8  | <b>40</b> | <b>DREAMER</b><br>Livin' Joy<br>Undiscovered/MCA   |

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The acoustic, one man and a guitar, format led him to shun his more commercially-minded later material in favour of his older stripped down material with its emphasis on political folk, a choice welcomed by the

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TALENT SPECIAL



Louise Dean

04.04.71 - 18.06.95

you'll always be in our hearts and minds 'keep the vibe!' Paul, Gino and Franco.  
words can't express our feelings, we'll miss you! 7PM Management.  
love, respect and affection from all at London Records/FFRR.



shiva



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my unknown love



discovery date 3rd july • rcdco952 • cd • 10" • mc

# hot vinyl

namecheck: james hyman @ daisy & havoc @ ralph tee @ brad beatnik @ tim jeffery @ andy beavers

## tune of the week

### mighty truth: 'don't you ever learn' (tongue & groove)

**Soul** Street soul and jazz funk fans will be well aware of this smooth soulful song from the group's 'From The City To The Sea' album. Now it gets a single release with the bonus of two stunning mixes from the group and fellow 'Dope On Plastic' album contributors The Woodshed. The former's new version is a more funky instrumental that will fit neatly into any funky jazz set while The Woodshed go for more of a hip hop beat and plenty of Brandon Lynch-style synth squelches. Absolutely superb. **AAAAA** bb



▲▲▲▲ the hottest, out there sounds  
▲▲▲▲ leader in the field  
▲▲▲▲ this one will travel far  
▲▲▲▲ a stick in the mud  
▲▲▲▲ (port)lose this one

kicks in Fire Island's Dub 4 Junior cuts up the chorus over wickedly funky dub house rhythms and a Wild Pitch-style constant synth stob. Classic house for the Nineties **AAAAA** bb

### house

**DANIELL DIXON** 'Battle With The World EP' (Nite Grooves). This offshoot of the King Street label has been coming off quite nicely and this excellent EP is a good example of its strong output. 1 'Saw The Future' has a deep grinding bass pumping throughout the track and not a lot else besides a widdly organ bit and the odd spoken sample, but such is the momentum of the groove that it never gets boring. The B-side's 'Brain Damage' is as good

and almost European in style with a driving bassline, swirling synths and strong build-ups. A real transcendent record. **AAAAA** ff

**SOX WITH SAMANTHA FOX** 'Go For The Heart' (Discomagic). Yes, this is Samantha Fox's Song For Europe entry but why are we reviewing it? Well, apart from the obvious cheesy Euro mess – which, let's be honest, certainly have their uses – there's a cracking Jonathan Tedesco Underground mix on the flip. Samantha does her

best Tracey Thorn impression and her understated vocal drifts beautifully over a very sexy, majestic deep house tune that has a kind of skipping Robin S feel to it but not quite as formulaic. Fab. **AAAAA** bb

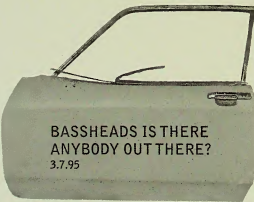
**SHERRONE** 'Pure Love' (MAG). A massive Euro-styled techno pop tune, this one battles with Caron's 'Try Me Out' for one of the most infectious tunes of the moment. It's the synthetically-whistled hook that gets you along with the typically euphoric vocal.

Alex Party's mixes are deceptively understated with their deep feel and added funky drum roll while Aquarius go for more of a nu-NRG/disco vibe. A huge hit. **AAAAA** bb

**JUNIOR VASQUEZ** 'Get Your Hands Off My Man' (Positive). The Tribot Records classic has been picked up by Positiva and given a few handsome remixes. Nush's Chocolate Factory mix simply acts a trumping beat and chases piano and its sheer brazen charm works – particularly when it slows down before the uplifting piano break

**BROWNSTONE** 'Grapevine (Remixes)' (Epic/MJJ). While on the album 'Grapevine' is a slumping ballad, as a single it has been rebuilt and remodelled to accommodate the most urban of r&b audiences and the crowd despoiling of house grooves too. Promoted on separate 12 inches, the Uno Clio house mixes are quite simply stunning, taking a slow intro and building into a full-on club anthem. While similar transformations elsewhere

TALENT SPECIAL



**dc**  
old school, new school (some old bottles)

**A DECONSTRUCTION CLASSIC REMIXED BY HARDFOUR - THE BEGINNING OF A SUMMER OF REMIXES FROM THE ARCHIVES. THE ORIGINAL TRACKS WILL ALSO APPEAR ON THE ALBUM DECONSTRUCTION CLASSICS: A HISTORY OF DANCE MUSIC. DUE FOR RELEASE AUGUST 1995.**

**12**  
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# BOBBY BROWN

## hump 'n' around

the k lass mixes

OUT NOW On CD • 12". Cassette

All formats include  
the massive hit  
"Two Can Play  
That Game"  
MCA

have had a tendency to sound uncomfortable, this works perfectly and will without any doubt be a monster. The r&b mixes include a beefy two-step rhythm track, embellished with vocoders and rap breaks thus ensuring the track is firing on all cylinders in this area too. A smash! **★★★★★** **11**

**SOUL II SOUL 'Love Enuff'** (Virgin). Sooner or later Jazze B and Co were bound to return with a firing tune, and this looks like being the one to put them back in the big league. There are two 12 inch promos to cater for r&b and house audiences. The r&b side finds a strong melody with dreamy vocals embellished in hip hop beats and assorted street sounding paraphernalia, while Todd Terry delivers both a hip hop mix and the house mixes which are already blowing up big time. **★★★★★** **11**

**MOTHER'S PRIDE 'Floribunda'** (Stimpy Malinky). This record

### depth charge



really has got the lot — uplifting pianos, atmospheric chanting, the beats to make you move and lots of orchestral touches that make it sound like... real music. It's similar to a lot of the recent Sasha and B! output and should do well but we prefer the three excellent mixes by musician Big C and rude DJ Anasim Gues, each one more headbending than the last. Totally summer. **★★★★★** **d&h**

**SWEET DROP 'Hallelujah' (US Groovilicious)**. If anyone asks you for "that record with Happy Mondays bits in" during the next few weeks, they'll probably be referring to this fine piece of US House that cannot fail to work in most UK clubs. This is partly due to the familiar "hi-yo's" but also to the most brilliant bass and unpredictable use of drumfills and breaks. Produced by Pierre Collins and Ars Simmonean with additional production and remix by Doc Martin. This three-mix 12 inch is one to watch. **★★★★★** **d&h**

**PLEASANT CHEMISTRY 'Let's Have Some Sax' (XL)** If you ignore the Doozy A-side and flip straight to the Richie Malone and Sam Molison Master mix on the A-side, you will not be disappointed

by this completely groovy little number. There's a bit of sax, lots of organs and quite a lot of moaning and emicing you to have more and more... sax. It kicks very effectively and will suit various dancefloors from the very cool to the quite cheesy. **★★★★** **d&h**

**AGUA NEGRA 'More/Love Evolution' (Slip 'N' Slide)**. New York's Mr Onesler and Steven C combine on Slip 'N' Slide's latest foray into US House. A simple, rolling house groove is topped by an insistent and familiar vocal on "More". "Love Evolution" has a similar repetitive feel with a dreamy intro leading into a swirling, almost tribal, drum beat and a cut-up sampled vocal. Very NY, very deep. **★★★★** **bb**

**NW2 The Monster EP' (Freshly Squeezed/Strictly Trax)**. DJ Ra Soul, who gave us the recent and very fine 'Paga & Webster EP', and B McCarthy, who was behind the 'Herbs & Spices EP', join forces for the distinctly lanky sub-bass rumbling 'The Monster', which builds nicely over its nine minutes as organ and acid noises cut in. On the flip, 'Armani' is more of the same with some housey piano and percussion mixed in. High quality stuff that flows beautifully. **★★★★** **bb**

**URBAN BUSHMEN 'Loprythmic Black' (Can Can)**. A classic British soulful

house record that never achieves its full potential first time gets a new lease of life. On the A-side, Boomshanka vary their style by adding a booming yet not overpowering drum beat and a subtle piano fill alongside the original's cruising vocal and chiming vibes. Ashley Beedle adds a deeper mix that builds into an organ-studded chugger. **★★★★** **bb**

**EDDIE LOCK vs DAVE VALENTINE 'The DJ Dubs' (Plastic Surgery)**. No tracklisting but from the sound of it this has two mixes of two tracks with the lead one driven by a clanging piano riff with organ and strings. Powerful, and it grows on you, although more needs to happen before the long awaited breakdown, which then takes the track off in a tougher direction. The other, possibly more effective, track features bolder synth lines with breakbeats and frequent drops and changes. **★★★★** **11**

**INCIGNITO 'I Hear Your Name' (Talkin Loud)**. Hot on the heels of 'Everyday' comes



### incognito

this doublepack of five top notch Roger S remixes of the highly intellectual 'I Hear Your Name'. His stand-out Ultimate Anthem mix sets a "feel like making love" vocal loop against big house beats before the full song is dropped over a lush organ-washed and piano-prodded production that is punctuated with sharp bursts of brass. The dubs include the Hammond-heavy Factory mix and the percussion-driven Nights Of Bahia. **★★★★★** **ab**

### soul

**JASON WEAVER 'I Can't Stand The Pain' (US**

**DISCO DAYS**  
"Dub Days" **CLB 13002**

**Isha-D**  
"Stay" (Tonight)  
**CCB 15005**

**RAMA**  
"C'est La Vie"  
**CLEVELAND CITY**

**SHYTALKS**  
"TOUCH THE HOUSE"  
**CD 22004**

**DISCO UNIVERSE ORCHESTRA**  
"FEEL A LOT"  
**CD 2008**

**CHROME**  
"I WANT YOU" (THIS PLACE)  
**CD 22006**

**NEW RELEASES**

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TALENT SPECIAL

BLAST TO HELL '95

Motown). Jason is Motown's answer to Tevin Campbell, a young yet multi-sounding singer getting to grips with adult love songs. The tune is pure class, a groovy slow jam with a phat bassline and a general feel not a million miles from Bestman's excellent "Good Ya!" Bound to be massive, the song is taken from an forthcoming album "Ordinary Guy." **★★★★**

**SHA-SHA 'Lover Come Back' (Platform).** Sha-sha's tune is the first in a promising line of new releases from Hugel Crawford's new Platform label.



On a par with Daniel Walker, Kizad and Wayne Marshall, She-sha delivers a fresh urban tune with a basic yet potent and effective big bass and snare dominated production. With hokey brass, dreamy Rhodes and squeaky synth, this album is particularly

**alternative**  
infectious while mixes vary from soulful to jawns rock flavours. **★★★★**

**FLOPPY SOUNDS 'Ultresorg' (Wave).** Francois Kwarikian is not a name we hear so often in dance circles anymore since he's more in the big producer league now, but these interesting mixes may be a sign that he's back making underground music again. A deep hollow monolithic organ and bassline are covered in all sorts of odd noises and effects that are subtly changing to create a fascinating almost old school Detroit techno groove. DJ's but well worth a listen. **★★★★**

**DEPTH CHARGE 'Legend Of The Golden Snake EP' (DC Recordings).** Just when the rest of the world was beginning

to catch up with J. Soul Kane, he sticks his head out in front with this excellent four tracker. The like lack knows together, drumming reggae bassline, hip hop beats and eastern themes; "Poison Clan 95" is a superb slab of dirty underground funk; "Five Deadly Venoms" is an intense soundtrack for an imaginary kung fu film shot in the Bronx; and "Asp" is a wild hip hop jam with flying hi-hats and squelchy basslines. **★★★★**

**JON SPENCER BLUES EXPLOSION/VARIOUS 'Blues Explosion Experimental Remixes' (Motown).** Further funky fusion as Mike D, U.N.K.L.E., Beck and Mobay distort and destroy Jon Spencer in their own inimitable fashion. "Babylon" nods along in acceptable repetitive fashion, "Greyhound Part 1" has Mobay pursuing guitar along, "Greyhound Part 2"

flows in Wu-Tang's heavy hip hop style but the wildest are "Soul Typocast" and track seven (untitled) with quick bursts of noise, phone samples and other interference. **★★★★**

**ID PULSINGER 'Claire' (Excursions).** The launch of a new Mo Wax offshoot label gets underway with a seductively formed mellow jazzy number from Mr Pulsinger. A lot has been written about this guy being one of the techno/hip hop innovators and this release supports all that praise. The slick beats are accompanied by drifting synths on the first mix, the second is a more percussive work-out, followed by an eclectic dub mix. On the flip, Slaxis add a funk-up beat while Andrea Parker offers a longer, slow heavy hip hop mix. All are worthy of a spin. **★★★★**

**albums**

**VARIOUS 'Drum & Bass Selection 4' (Breakdown).** Aside from Movic Shadow's 'Remixes', Breakdown's 'Drum & Bass' compilations are unquestionably the best jungle series on the market. Topics are always mixed impeccably by Hype, vinyl is pressed well for DJs and the careful choice of cuts reflect quality and individuality. Hence, Doggini Science and

Marvelous Cain provide some of the recent anthems with a couple of exclusive VIP experience and German measure. **★★★★★**

**LOVE GROOVE 'Global Warming' (Millenium).** This 13-track album brings techno tears to the eyes with its simple synth hi-NRG sound and frog-heel that recall many early electronic pioneers such as OMD and Moroder. Producer

Ralph Ruppert's CV reads impressively, his extensive experience and German background provides the LP with its Euro feel. Stand out tracks are "Dirty", "Slabber" and "Rising Requiem". **★★★★**

**VARIOUS 'The Secret Life Of Trance V' (Rising High).** Included here are tracks licensed from labels such as Platipus, Superstition and Jockpot with respected scene-

setters Blue Peter, Humate & Casper Found serving up a sincere selection. From the sinister late night sound of Wagon Christ to the happy hi-NRG of Love Groove, "Trance" is treated in the true sense of the word. **★★★★**

**VARIOUS 'Intelligent Selects' (Production House).** Another stance to jungle/breakbeat is a more melodic, less comple-

mented sound, often glossed by a dreamy female vocals with an overall ambient, instrumental feel. Tracks include Doc Scott's "Far Away" with echoes of "Inner City Life" and Omni Trio's "Soul Promenade" that injects subtle sexuality via the Nookie remix. One criticism is the absence of people such as LTJ, Buena & Alex, those who could have painted an even more accurate picture of this sub-genre. **★★★**

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FAKIN' THE FUNK  
NEW SINGLE WITH MIXES BY DODGE AND DOBIE  
12" CD  
Fourth & Broadway

**F**  
Communications PRESENTS  
**St Germain Boulevard 3/3**  
Volume Three Of The Three Part Series  
OUT NOW  
COMING SOON  
MIXMAG UPDATE "This stuff needs time to grow and when it does it's great, perfect when hours chilling music riding the cusp between jazz and house perfectly. Parisian and perfect." 5/5  
RECORD MIRROR: "If John Lee Hooker recorded for Eight Ball, then it would sound something like this. Cant' wait for Part 3." 4/5  
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TALENT SPECIAL

sixth time - one ahead of Van Morrison - the acoustic tent greeted him like a long lost friend. The acoustic, one man and a guitar, format led him to shun his more commercially-minded later material in favour of his older stripped down material with its emphasis on political folk, a choice welcomed by the

But when they inserted a couple of newer songs amid classics such as Cool For Cats, Up The Junction, Goodbye Girl and Is That Love, it became hard to avoid the inevitable realisation that they don't make 'em like they used to. It's the classic that everyone wants, but when the pair give sterling renditions of The Kinks' Sunny

back to his best work. Songs like the personal and spiritual 'I'm Working On My Karma certainly suggest brighter things. In a more humorously folksy vein, he also performed 'I'm Going Back to Glasters, the story of all his previous Glanstonbury appearances, which had the crowd responding to each verse.

drifted through tracks from the last two albums that revealed how they have both matured and advanced dance music in the UK. Likewise, their Bristolian colleagues TRICKY - resident in bright red outfit and lounging around the stage like a man who knows he's delivering the goods - and **EARTHLING** also

# dj directory

by James Hamilton

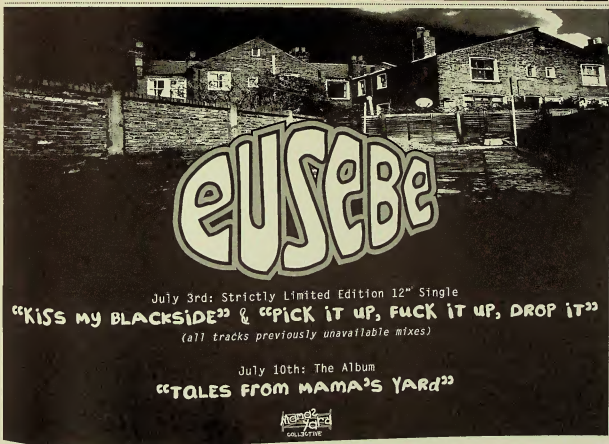
**DJ REAM** "Shout Me With Your Love" (MCA/FRU MAG 10347), "No No Hey Hey Kiss Him Goodbye" (shiny contorted soaring, wacko-wacko, jangling and thumping joyous shtuff as it inches in Loveland's excellent vocal **128bpm**) "2" Pop/DJ Mix, **128bpm** "2" Pop/DJ Mix, **DJ REAM's** powerful/persuasive/fun driving **0-128-0bpm** It's Daemic, Ashley Casselle's frantic flubby churning autistic **131, 8bpm** Daydreamer Mix, **BOBBY BROWN** "Jumpin' Around" (MCA/MCST 2073), three years old hit later revamped as a superb melodically whined Michael Jackson-ish slide in K-Klass's "Rock Steppers" prodded **121.8-121.9-0bpm** K Klassik Mix, with their swans washed bumpily jolting **121.9-0bpm** pharmacy Dub (and on promo only) Shiz raggga rap (brom punched **122.1-109.8-122.4-0bpm** K Klassik Mix) with their jaxx jacking **0-120.5bpm** Steve Anderson Mix, the commercial version apparently aged the original P funk prodded jiggly jacking urban version (probably around **110bpm**)... **LA BOUCHE** "Be My Lover" (MCA/Halo 74321 26540-1), incoherently "to do dan"-ed German smesh by a Frankfurt

based US duo in the usual Euro style with galloping **0-135-0bpm** Club, ganillar **0-126.5-0bpm** House, manila **0-149.9-0bpm** Trance Mixes, cutting a wide swath across the Continent from Italy to Finland (only Dad's Army could possibly stop it hitting here too!) **WILLI ONE BLOOD** Whiney, Whiney (What Really Drives Me Crazy) (RCA 74321 25691-1), terrific bounce Henry Mancini Baby Elephant Walk based and Kinks "You Really Got Me" chorus quoting Shogunfunk Komozu-lype raggga rap uplush up from the "Dumb And Dumber" movie in **0-125.1bpm** Album Versions and **125.2bpm** Extended Willi Jerker, thudding **124.7bpm** David's, harder judger **0-124.2bpm** Jamaica Mixes... **AFRIKA BAMBATAA** Pupunenny" (ZYX Records ZYX 7651R-12), former hip hop pioneer's grullly raggga chanted Euro galloper in Van Halen Jump inspired reating **140bpm** Faggotta Remix and original thirny techno **0-142bpm** Extended Mix, here with Mr Ray's progressively building percussive pinking **138-0bpm** 52 Bunker and thumping slurry **136bpm** Dobarido El Pido Fregardo Mixes... **DANA DAWSON** "In The Family" (EMI United Kingdom 12EM 378), a Janet Jackson-

ishly purpled and coded anxious jiggler to judge just from "The House Mixes" that were promo twinned, with Tim Lennox's flubby babbling then strictly striding **125.1bpm** T-Enipo Club Mix and bounding **126.8bpm** Dub, Nick Worthington & Ian Blond's more urgent classed and piano driven litary paounding **127.7bpm** Dancing Divoz Club Mix, military dromlog Dub... **BLOODEY HEART OF GLASS** (Chrysalis 12CHS 5023), chronic 1970 chart-topper remixed in Diddy's slow to go but still electro charged lurching **124bpm** Adorible illusion, Richie Jones's calm striding percussive **121.8bpm** Club, Marc Kinchen's strong sparse basely rolling **120bpm** MK 12" Mixes (the latter oddly being out only on CD, an unpromoted S-Imove remix of "Cut Me" replacing it on actual 12-inch)... **SHADY** featuring **Rayvon** "In The SummerTime" (Virgin VST 1542), unexpected jiggly raggga remake of Mungo Jerry's 1970 smash in strange slow jolting **88bpm** Sling/Shoggy Remix, jumbler semi-jumbly percussive **173.4bpm** 7" Funk Dance Mix and original samples based even better jaunty **173.2-86.6bpm** LP Version... **SALLY-ANNE MARSH** "In The SummerTime" (RCA SUMMER, TIME 1), alternatively as a total

contrast, this tongue-in-cheek **136bpm** treatment of the same Mungo Jerry dirty sounds exactly like Whigfield's "Saturday Night" (minus disco ducks), very useful pop fun but only on white label promo for the first time... **SHUT UP AND DANCE** featuring **Richie Deva & Professor T** "I Love U" (Pulse-8 PULS 907), marvelous bizzaro crooning **174.5bpm** vocal version of Perez "Perez" "Propo" "Gucci" (being the original as **162bpm** track, thus obviously useful for pop jaxx (congrat rapped lurching slow **93.4bpm** "Blackman United" tip also apparently white-labelled on a single-side)... **2 BROTHERS ON THE 4TH FLOOR** "Dreams (Will Come Alive)" (Eternal ZYX921), old fashioned rave-style squawking shrill girl wailed and at times inevitable gruff gruff rapped Euro hit's chugging **0-134 bpm** Extended Version (actually shorter) Extended Version Without Rap, much more tonal... the swirly galloping **134.8bpm** Luck Mix, chessy synth piped brighter romping **136.9-0bpm** Twenly 4 Seven Trance Mix and Dub... **POUR TRAIT** How Deep Is Your Love (Capitol 12CL 751), breathily harmonizing gurg' gorgeous French smoochy shimmering Bee Gees remixed in ecstatic lush **MR 85.7bpm** Radio Edit

and sinuously topping **96.5bpm** Urban Remix, with the earlier soulful "Lovin' U Is Ah-right" its ganilla stinky **90.3bpm** TRS House Mix and chunkier rolling **89.1bpm** Album Version... **THE ANGEL** "Step Into The Light" (Dewlight) Good Times DIT C Meyers moaned stinkily rare growing pleasant **82bpm** rap hop mendacity for train spotters, with Head To The Sky Remix and Instrumental, gently jurgillies fluttering **184.5/82.2bpm** More Rockers' Remix, mulling CB, Bizzle and Cokin O'Dire rapped **82.2bpm** "Steppin' To The Life" **THE PIANOMAN** and **NLS BOOPH** "Revelation" (Steppin' Out Records IAN207, P), planked, bleeped and quaveringly chorused jingly short strutting **0-129.5bpm** lurcher simply coupled with the bipolar slurry skiffing **0-129.7bpm** "Gift Of Love". Other releases due about now include Club Chart entries and breakers by **B-ZET**, **SPACEMAN**, **YOUNG WORKING**, **BINDO BANGO BONGO COLLECTIVE**, **LIQUID**, **ISHA-D**, **PARADOX**, **THE MARTIN'S PROJECTION**, **NJO**, **CHARLENE SMITH**, **MONA LISA OBERDINE**, **DE'LACY**, **ALLIANCE ETHRIK**, **DE'VIA**, **JAMI RIQUELI**, **DOH-E**, **ERIE**, **BASH ST**, **KIDZ**, **FRED FUNK FOOD**.



July 3rd: Strictly Limited Edition 12" Mix!

"KISS MY BLACKSIDE" & "PICK IT UP, FUCK IT UP, DROP IT"

(all tracks previously unavailable mixes)

July 10th: The Album

"TALES FROM MAMA'S YARD"



witching hour, especially as a single, early appropriate circus tent decorated with golden glittered stars. In a year which has seen the Bristol outfit emerge from nowhere to successfully launch a career across the Atlantic, Portishead have already reached the status which should demand a prominent slot on the MUSIC WEEK 1 JULY 1995

UNCOMMON SENSE BEING GIVEN WITH OUR Times' moroseness seemed darker and more menacing. It was definitely not a night to walk home in the dark. With so many good artists playing on the main stages, it was easy to forget about the enormous array of talent on offer at the dance and jazz stages.

Wesley is that they come across as an ultra-tight, one-take pop song band with a clutch of mini classics under their belts. But there's such a charm to their simple tunes they make being bitter, twisted and like a nasty 12-year-old boy almost - but not quite - cool. They are great fun though, and there was a certain poetic justice in the

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TALENT SPECIAL



by alan jones

A close three-way tussle for the Club Chart championship was resolved in favour of **Space 2000** and their cover of the old Sylvester hit 'Do U Wanna Funk'. It was so close of the top that **Dano Dawson's** outgoing number one, '3 Is Family', would have stayed of number one if it had been top of just one more DJ chart, while **Yosh's 'It's What's Upfront That Counts'**, which charged from 41 to three, would have jumped all the way to number one with the top-ranking support of just two more D.J.s. **Space 2000** - Preston-born vocalist **Mathew David** and producer/guitarist **Liam May** - made their Club Chart debut eight months ago, reaching number 32 with 'Release Me', the very same week that Birmingham-based **Bostling** released a remix of Sylvester's most famous track, 'You Make Me Feel (Mighty Real)' - a release which, sadly, fell short of the chart, coming soon after **Dream**.

Frequency charted their version of the same song, Jimmy Somerville charted his version of 'You Make Me Feel...' in 1990 - and **Space 2000** vocalist **Mathew**, who also works as a backing vocalist, is currently touring with Jimmy Somerville. Small world, innit? ...Our On A Pop Tip chart delivers two more big hits to the CH chart this week, in the shape of 'Zombie' by **A.D.A.M.**, featuring **Amy**, and 'Whoomph! (There It Is)' by **Clock**. They retain the top two positions in the Pop Tip chart, which is in a remarkably volatile state this week, with 16 new entries in the Top 40, and another eight in the unpublished 41-50 zone.

European repertoire is again at the forefront, with the oddly-titled 'Everybody Pom Pom' by the even more oddly-named **Dr DJ Carla** featuring **Brownstone**, the week's highest new entry at number eight. And, no, that is not the US **Brownstone**, signed to **MUJic**. Finally, and for a change, the Pop Tip breakers include: **A.S.H.A.**, **Respect** featuring **Heathaz Jones**, **Sleaz Sisters** featuring **Vicki Sheppard**, **CB Milton**, **Scal II Soul**, **Liquid**, **Paul Varney**, **Ann Marie Smith** and **Rozalla**.

**Raw Stylus** (pictured) will be playing a one-off gig to promote their new album, 'Pushing Against The Grain', this Thursday (29) at the Emporium, Kingly Street, London W1. D.J.s for the night will be **Femi**, **Alex Baby**, **Trevor Madhatter** and **Debra**...



**New** reaches us of another disturbing incident involving a US rapper, this time **Show** from **Show & AG**. The rapper, who has just released a new album called 'Good Fellas', was last week arrested following allegedly shot dead his tour manager in a style described as an execution. More details as we get them. ...**ACV Records** will be hosting a special night of Club UK on July 7. **ACV** head honcho **Robert Armani** will be joined by **Ricardo Rocchi** and **Sandro Gatti**. The party will mark the launch of **ACV's** new compilation, 'Shout - The Future Tribe'... **Public Enemy** will be in the UK for four dates in July. The gigs are: The Forum, London (10); the Clapham Grand, London (11); Barrowlands, Glasgow (12); and the Phoenix Festival, (15). A new single and album will follow later in the month... those feeling adventurous might be interested in the **UXI Festival**, a 24-hour dance event happening in Iceland on August 4 to 6. The event will feature an array of top-drawer acts and D.J.s including the likes of **Underworld**, **Drum Club**, **Bjork**, **Prodigy**, **Innersphere**, **Darren Emerson**, **Charlie Hail**, **James Lovelle** and **Kris Needs**. A package deal for the event costs £340 with more details available from **Music Travel** on 0171-827 2112 or **Betty** 0171-401 9505. **Neville Smith**, label manager of garage and house label **Well Bull Records**, would like to hear from D.J.s wishing to join the mailing list, as well as any artists who are interested in placing material on the company's forthcoming compilation. **Carlotta Neville** by past with relevant documents and tapes of **Well Bull Records**, 85/87 High Street, South Norwood, London SE25 6EA. Finally apologies to **Kevin Robinson** of **Passiva**, who was last week referred to as **Kevin Simpson**... **AND THE BEAT GOES ON!**



Vanessa Williams

The Way that You Love

Features mixes by **Armand Van Helden** and **20 Fingers**



NEW RELEASES JULY '95

PASCHA "CUENTO ANDINO"  
from the producers of S-BAM (S-BAM001)

G&V "Gonna Get The Boy"  
New UK remixes by THE PIANOMAN  
and DEBBY D (DMXL 703)

NEVERLAND  
"EURODANCE EP VOL 1"  
four hot euro tunes for the summer (NEV-EP 001)

also look out for our distributed labels:  
6th FLOOR RECORDS  
with MAYDA "My Fantasy" SFX001  
and HAPPY ONES "Dreaming" SFX002

and from the States: **HOMEGROWN US**  
with **PHAT FRANK** "Gonna Get Ya!" **SKUNK 003**  
**VINCE & MUSKY** "I'm In Love With You" **SKUNK 004**

DISTRIBUTED VIA PINNACLE  
Catalogue on 0171 251 4666

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come through tracks from the last two albums that revealed how they have both nurtured and advanced dance music in the UK. Likewise, their **Bristolian** colleagues **TRICKY** - re-plentiful in bright red outfit and laughing around the stage like a man who knows he's delivering the goods - and **FAITHFUL** also



While offering a simplified version of their permanent studio at Strongroom Studios in central London, Orbital's live set-up is still extraordinarily complex. Compared with the four sound sources of vocal, drum, bass and rhythm guitar used by a traditional band, the two Orbital brothers are coordinating 13 different sound sources—and all of it is done live.

Unlike many of the rave acts the pair encountered in their early days, Orbital's live performance makes no use of backing tapes. It is a fact which differentiates Orbital from the artists with whom they have most in common, Tangerine Dream and Kraftwerk.

"We live from a machine with a DAT machine hooked up to the mixing desk, but in actual fact we are just recording what we are playing," says Paul. "Although some people misunderstand that. We have had some jokers unplugging it thinking that's where all the music is coming from."

"There was always a big element of chance with people playing with analogue sequencers. As soon as you start using tape, you are restricting yourself in terms of time. You can't manipulate it as much."

Instead, Paul takes charge of the sequencers, keyboards and drum machines, while Phil manipulates and adds new textures via the mixing boards, a system which ultimately gives Phil final say on the result. The idea is to create a real-time mix. "If [he introduces something that's too loud or does something I don't like, I can change it on the mixing desk]," says Phil.

Rather than creating any flashpoints between the two though, such an approach leads at the centre of the organic process which allows Orbital to modify their live set as they tour.

Regular debriefings after each concert allow the brothers to decide which elements and in particular which to build into the set. "When we are doing a tour, we will start off re-arranging the tracks and you pick and choose as you are going towards the end of the tour. It's not unknown to take on extra elements during a sound check."

A crucial element to the Glastonbury success has been the pair's keenness to increase the emphasis on the visuals as part of the Orbital performance.

Phil and Paul Hancock have never been the most outgoing of stage performers. On Saturday night, Phil made an effort by waving to the crowd, while Paul wore a Statue Of Liberty-style spiked hat, but Orbital are most responsible for the temple-mounted touches which light up their activities.

"The glasses have become a bit of a trademark," says Phil. "But they've come in from a purely practical point of view. We saw a DJ using them and we thought that's just what we need. If

we've just got a light on us, it can be really difficult. But using the glasses means there'll always be that piece of light directly wherever you look."

During Saturday's performance of Impact, three screens mounted behind the duo on the Pyramid stage displayed projected images ranging from a huge oscilloscope to a fast, rapid-fire procession of words and phrases.

Phil says, "We have been working with a couple of guys, Luke Losey and Giles Tricker, on developing the visual side of what we do. If you are going to do a big place you might as well give people a light show."

The flexible nature of Orbital's improvisational live performance puts Tricker in the position of a visual DJ, mixing video images and the real-time highs and flows of an oscilloscope—linked into the mixing desk—to create a continuing, changing visual collage.

Although Saturday's Glastonbury performance was the last UK show Orbital currently have planned for this year—they're due in the studio in the autumn to produce their fourth album for a new year release—they follow dates on the last fortnight in Barcelona, Milan and Turin with the new Belgium act, as well as the Celtic festival in County Kildare, Ireland in the coming weeks.

Hopefully they will also return to Glastonbury next year; it wouldn't be the same without them. Martin Talbot

## BACK ON TRACK

The first new Orbital material for more than a year will be released in September. Featuring two versions of a track which has been developed by the pair from a piece originally recorded for use on the Channel Four science programme Equinox.

The new song, which has yet to be titled, features an acoustic drum sound, recorded and sampled specifically by the brothers.

Pulling in elements of jungle, the first mix develops layer-upon-layer into an absorbing, melow wash of sound. The duo use the beats with a pace, price, and brio in its jungle groove earlier and bigger in a faster, jazzier mix, drawing in dub as it grows and develops.

The single also includes The Tranquillizer, a blend of pulses, electronic beats and rhythms which hints towards the duo's earliest work.

Recorded at the pair's permanent studio set-up at Strongroom Studios in London, the three new tracks will be accompanied by a new, pared-down mix of Sad But True from the band's 1991 *Silovision*, tentatively titled *Sad But New*.

The release is expected to be excluded from the singles charts as it breaks the rules by running for more than 25 minutes.

Pyramid stage. They have only begun putting together a regular live show this year, but they're clearly fast learners. Barely acoustic—despite the name of the stage—Portishead's live set includes Barrow and singer Beth Gibbons joined by drums and a Duane Eddy-style twanging guitar sound. The result is an extraordinary mix of Ed Wood movie theme and smoky, kitsch-romantic club.

Deep in the night, Gibbons's live *Don't-redden growl* took on an even scarier air, the self-pity of *Glory Box* becoming bitter and cruel while *Sour Times'* moroseness seemed darker and more menacing. "It was: definitely not a warm-up set in the dark."

With so many good artists playing on the main stages, it was easy to forget about the enormous array of talent on offer at the dance and jazz stages.

One act on the jazz stage who may well have proved a better bet for the Pyramid Stage was East West's **D-IMPULSE**.

Having just completed their second album, the London-based act have now amassed an impressive range of songs. It was just a shame that a bigger audience on the day couldn't catch their rich funk sound that moved effortlessly from commercial R&B to stark funk.

Within two songs keyboard player and vocalist Kwame had the crowd under his spell by managing to get them all to crowd down as they "received the funky bass". **JAMIROQUAI** are the embodiment of a good times and high times ethos that makes them pretty much the perfect Saturday afternoon set for Glastonbury. Two years ago Jay judged the blissed-out mood of the crowd on the *NME* stage perfectly, and now, as a more experienced and assured performer, his band's soulful grooves worked a few thousand people into joyous ecstasy.

The PRODIGY's broad appeal was clear when they managed to fill the *NME* arena despite competing with Oasis, playing the Pyramid stage at the same time. What captivated the crowd was not only their extremely catchy brand of hardcore dance, but the hugely entertaining manic dancing by the band which encouraged the audience to do likewise.

With alternative attractions in Portishead, Tricky and Pulp, the *NME* field was distinctly less than full for THE SHAMEN's return to action. With no recent released material—the new single *Destination Escatron* is out in July—they largely relied on old songs. Some of the familiar stuff, like *Phorever People*, went down well and the new single was reasonably well received. In general the new material has a more laid-back feel, without being quite so commercial, so don't expect the new material to be full of *Blower Guites*. The real spectacle came with the light show, fireworks and giant starfish covering the stage.

As the fringes of ambient and techno hit, **AUTECHE**, the Warp-signed duo who seem to conflict all those complaints from techno's detractors that it is cold-hearted, soulless music. But that's what Auteche aspire to anyway and they'd see that criticism as a tribute to the grim soundscape they create. Free of melody, they instead rely on grinding, seraphic repetitive rhythms which seem to herald the apocalypse. It's the end of the world as we know it—so let's go out dancing.

Glastonbury 25 was all about the rise of the Brit guitar band, with Sleeper, Elastica and Oasis being top of many people's must-see lists. But, while none of those acts have made it Stateside, the Yanks just keep coming over and making us into their D. **AND WEEZER**, who drew a large appreciative crowd to their *NME* Stage performance lead dead cert to be the next big American thing.

For self-confessed "one man of rock 'n' roll", the newly looking four-piece know how to put on a wild show. Rivers Cuomo might not be the most communicative frontman, and his movements were severely restricted by his recent leg-breaking operation, but not by bassist Matt Sharp made up for that with crazed dancing, leaping around as well as some acute wisecracks. But the real pleasure of Weezer is that they come across as an ultra-tight, one-take pop singing band with a clutch of mini classics under their belts. But there's such a charm to their simple tunes they make being bitter, twisted and like a nasty 12-year-old boy almost—but not quite—cool. They are great fun though, and there was a certain poetic justice in the

sun making its first appearance of the day mid-way through their act.

Next up was Chicago's **URGE OVERKILL**, who had a hard act to follow, but must have felt forlorn as most of the crowd left with Weezer. Kato and friends might have been dressed in frays and silver suits, but their set naturally failed to sparkle. Frontman Sash Kato confided, "I'm plus UK equals OK, but they struggled to be even that good. Ten minutes in, they introduced their new single, *Somebody Else's Body*, which had the crowd coming around when the drum mixes failed. It disastrous to have UK start anything, but when it's your new single and you're playing to your biggest UK crowd of the year, it's a calamity. Minutes later, the drums died again and sticksman Blackie Oraniss showed his displeasure by kicking them over and walking off. The rest followed and with a cursory 'thank you Glastonbury, goodnight', they were gone. They returned five minutes later in slightly better form, and left some impressions with *Go You'll Be Woman Soon* and new track *Last Night Tomorrow*. The crowd were unmoved, however, and only a very-happy Evan Dando, dancing in and away from the front, had much of a good time.

Newark sound designer **SPRING** took to the boards next and immediately the area around the stage filled to bursting point with a largely teenage crowd. Straight away they blasted into a classy air-punching punk anthem. And then they blasted into another... and another... and another. Same is the name of the game with this seven-minute album, but that had little effect on a crowd too young to remember *The Buzzcocks* or *The Undertones*.

Still, songs such as *Smash and Tomorrow* showed they know their way around a tune, while *We Don't Want It and Self Esteem* really got the crowd on their feet. *Smash* was a sound dated and uninspired to older ears, but the kids love them and there is an edge to their sound that makes them compelling listening, for short spells.

They might have had a number one album Stateside, but **LIVE** still have some work to do to convince the UK. It would have been a come down for the band to fill such an early, mid-afternoon slot on the smaller *NME* stage. This very clean cut bunch are virtually charisma-free, but they came with a big reputation as a live band.

They offered little we haven't heard before from Pearl Jam and Stone Temple Pilots, but they did have a roasty and contrived take on the genre.

It's hardly groundbreaking, and its questionable whether they will have the level of success they enjoy in America over here, but the core of young grunge lovers held it.

**JEFF BUCKLEY** gave an enthralling performance for his early Saturday afternoon appearance on the Pyramid stage.

The set was almost entirely composed of songs from his critically acclaimed debut album, *Grace*, and he simply proved that he can more than match the vocal dexterity and Zeppelin-influenced guitar of the recorded material on stage. Mojo Pin, Grace and Last Goodbye were all spine tinglers. Everything But The Girl's Ben Watt joined Buckley in rock mode for a storming cover of MC5's *Kick Out The Jams*.

Buckley would undoubtedly attract more of a leather-clad crowd if he was such a sensitive soul and dreamboat but, like so many acts showcased here, he will be treated to converts among the rock left and TV audience. ■





- 16 **25** **SWING LOW, SWING HIGH** Black Mizzettes featuring Chae Black PolyGram TV  
 19 **26** **YOUR LOVING ARMS** Billie Ray Martin Magnet  
 29 **27** **BIG YELLOW TAXI** Amy Grant A&M  
 22 **28** **NOW I'VE FOUND YOU** Sean Maguire Parlophone  
 18 **29** **THAT LOOK IN YOUR EYE** Ali Campbell Kuff  
 30 **30** **SELLING THE DRAMA** Live Radioactive  
 20 **31** **FLY AWAY** Hadaway Logic  
 17 **32** **FREEK 'N YOU** Jodeci Uptown  
 23 **33** **WE'VE ONLY JUST BEGUN** Bitty McLean Brilliant  
 34 **34** **INTO THE BLUE** Moby Mint  
 33 **35** **A BEGGAR ON A BEACH OF GOLD** Mike & The Mechanics Virgin  
 30 **36** **I'LL BE AROUND** Rappin' 4-Tay featuring The Spinners Cooltempo  
 24 **37** **YES** McAlmont & Butler Hut  
 25 **38** **SURRENDER YOUR LOVE** The Nightcrawlers featuring John Ford Final Vinyl/Arista  
 21 **39** **A WHITER SHADE OF PALE** Annie Lennox RCA  
 40 **40** **GOING ROUND D'borra** Vibe/MCA

↑ Bullered titles are those with the biggest sales gains over last week

**dabstar** *oué now*  
**stars**

the debut single on CD, cassette and 12"  
 includes mixes by 'Way Out West', 'Mother' and 'The Expensive Whore'.

EMI  
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FEATURED IN THE MOTION PICTURE SOUNDTRACK

**BAD BOYS**  
 THE MOTION PICTURE SOUNDTRACK

COLLA MEDIA 6822.08 6 4 2

**TOP TWENTY  
 COMPILATIONS**

**1 DANCE ZONE - LEVEL FIVE**

2	CHARTBUSTERS	PolyGram TV	Global Revision		
3	TOP OF THE POPS 1		Global		
4	SMASH HITS 95 - VOLUME 2		Mercury		
5	MURODO LATINO		Debuta		
6	PURE SWING TWO		Duo		
7	SUNNY AFTERNOONS		PolGram TV		
8	CELTIC MOODS		Virgin		
9	PULP FICTION (OST)		MCA		
10	DANCE BUZZ		Global Revision		
11	NOW THAT'S WHAT I CALL MUSIC! 30		Global Revision		
12	DANCE MASSIVE 85		EMI/PolGram		
13	GREAT SEX		Duo		
14	100% ACID JAZZ - VOLUME 2		Global Revision		
15	TOP GEAR 2		Isaac		
16	ON A DANCE TIP 2		Comets		
17	STREET SOUL		Duo Global Revision		
18	WORLD IN UNIFORM - ANTHEMS		Vibe		
19	PRIDE - THE VERY BEST OF SCOTLAND		Global TV		
20	CREAM LIVE		EMI		
			Domination		

- 13 **24** **NATURAL MYSTIC** Bob Marley And The Wailers Urr Congo  
 9 **25** **INFERNAL LOVE** Therapy A&M  
 8 **26** **THE BEST OF** The Beach Boys Capitol  
 8 **27** **DEMANUFACTURE** Fear Factory Roadrunner  
 23 **28** **CROSS ROAD - THE BEST OF** Bon Jovi Mercury  
 30 **29** **I SHOULD COCO** Supergrass Parlophone  
 20 **30** **LOVE UNCHAINED** Engelbert Humperdinck EMI  
 34 **31** **HOMEGROWN** Dougy A&M  
 27 **32** **BEGGAR ON A BEACH OF GOLD** Mike & The Mechanics Virgin  
 24 **33** **CARRY ON UP THE CHARTS - THE BEST OF** The Beautiful South Go!Disks  
 8 **34** **TIME WAS** Curtis Stigers Arista  
 33 **35** **DUMMY** Portishead Go Beat  
 29 **36** **TUESDAY NIGHT** Bruce Springsteen Columbia  
 19 **37** **GREATEST HITS** Bruce Springsteen Columbia  
 41 **38** **PARKLIFE** Blur Food/Parlophone  
 8 **39** **TIGERLILY** Natalie Merchant Elektra  
 44 **40** **DOOKIE** Green Day Reprise

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XLT 66 • XLS 65CD • XLC 65



**Tall Paul**

**SWEET HARMONY '95**  
 ON THE MIX  
**TALL PAUL**  
**WAY OUT WEST**  
 THE CLUB ANTHEM  
 also includes 'One Love Family'  
 Available again JUNE 26



# US SINGLES

Rank	Title	Artist	Label
1	HAVE YOU EVER REALLY LOVED A WOMAN?	Boyz n the Banda	Atlantic
2	DON'T TAKE IT PERSONAL	Whitney Houston	A&M
3	ONE MORE CHANCE	The Notorious B.I.G.	Brilliant
4	TOTAL ECLIPSE OF THE HEART	Michael Jackson	A&M
5	SCREAM CHILDHOOD	Michael Jackson	A&M
6	WATER RUNS DIRTY	Boyz n the Banda	A&M
7	WATERFALLS 'TIL	Ice Cube	Capitol
8	I'LL BE THERE FOR YOU	Justus Mosley	Capitol
9	FREAK LIKE ME	Archie Shepp	Mercury
10	THIS IS HOW WE DO IT	Marshall Jones	IMP
11	LET HER CRY	Boyz n the Banda	A&M
12	I CAN LOVE YOU LIKE THAT	4i-G	Atlantic
13	I BELIEVE	En Vogue	Sony
14	SOMEONE TO LOVE	Janet Jackson	A&M
15	RUN-AROUND	Black Thought	A&M
16	15 MY GUY	En Vogue	A&M
17	12 KNOW YOUR FACTS	Columbia	Columbia
18	3 FREEK 'N YOU JONES	En Vogue	Capitol
19	EVERY LITTLE THING I DO	So So Def	Capitol
20	BOMBASTIC	En Vogue	Capitol
21	20 HOLD ME, THRILL ME, KISS ME, KILL ME	En Vogue	Capitol
22	THIS AIN'T A LOVE SONG	En Vogue	Capitol
23	KEEP THEIR HEADS RINGIN'	En Vogue	Capitol
24	26 MISERY	En Vogue	Capitol
25	CAN'T YOU SEE	The Notorious B.I.G.	Atlantic

# US ALBUMS

Rank	Title	Artist	Label
1	CRACKED REAR VIEW	Beavis & Butt-Head	Atlantic
2	POCARANTAS (OST)	Various	Mercury
3	PULSE	Five Flat	Capitol
4	CRAZYSXXOOLIC	Beavis & Butt-Head	Atlantic
5	TROWING COPPER	Love	Mercury
6	BATMAN FOREVER (OST)	Various	Mercury
7	JOHN MICHAEL MONTGOMERY	John Michael Montgomery	A&M
8	LET YOUR DIM LIGHT SHINE	Sam Suleman	Capitol
9	4 REAR VIEW	Beavis & Butt-Head	Atlantic
10	FOUR BLUE TOWERS	A&M	A&M
11	THE WOMAN IN ME	Shane Filan	Mercury
12	FRIDAY (OST)	Various	Mercury
13	ASTRO CREEP... 2000 SONGS OF...	White Zombie	Mercury
14	HELL FREEZES OVER	Enigma	Capitol
15	POVERTY'S PARADISE	Knappa by Various	Mercury
16	FURREST GUMP (OST)	Various	Mercury
17	TALES FROM THE PUNCH BOWL	Prince	Mercury
18	HEAD OVER HEELS	Paul Abdul	Capitol
19	THIS IS HOW WE DO IT	Marshall Jones	IMP
20	16 SIXTEEN STONE	Enigma	Capitol
21	THE TITS	Enigma	Capitol
22	UNDER THE TABLE AND DREAM	Boyz n the Banda	A&M
23	NOW THAT I'VE FOUND YOU	Shane Filan	Mercury
24	ME AGAINST THE WORLD	Enigma	Capitol
25	COLLECTIVE SOUL	Collective Soul	A&M
26	MEUSA	Anna Lennox	Atlantic
27	ANOTHER NIGHT	The Real McCoy	Atlantic
28	LP	The Notorious B.I.G.	Atlantic
29	DOOKIE	Green Day	Reprise
30	NO NEED TO ARGUE	The Cranberries	Island
31	44 AND THE MUSIC SPEAKS	4i-G	Atlantic
32	POST CARD	Enigma	Capitol
33	TUESDAY NIGHT MUSIC CLUB	Sheryl Crow	A&M
34	48 THE KING KINGS	Enigma	Capitol
35	4 SPANNER IN THE WORKS	Red Street	Warner Bros
36	CANDY RAIN	Shane Filan	Mercury
37	GREATEST HITS	Enigma	Capitol
38	FOREVER BLUE	Chris Rock	Mercury
39	SMASH	Clay Aiken	Capitol
40	BRANDY	Brandy	Capitol
41	YES I AM	Enigma	Capitol
42	FURTHER DOWN THE SPIRAL	Five Flat	Capitol
43	DELUXE	Enigma	Capitol
44	YOU MIGHT BE A REDNECK	4i-G	Atlantic
45	MADE IN ENGLAND	Enigma	Capitol
46	WILDFLOWERS	Tom Petty	Warner Bros
47	BRIDGES OF MADISON COUNTY (OST)	Various	Mercury
48	I AM MOVIN'	Enigma	Capitol
49	NOT A MOMENT TOO SOON	The Notorious B.I.G.	Atlantic
50	TALES FROM THE HOOD (OST)	Various	A&M

Charts courtesy of Billboard 1 July 1995. \* Artists are awarded to those products demonstrating the greatest display and sales gain. UK acts are UK-signed acts.

# UK WORLD HITS

**UK WORLD HITS:**  
The MW guide to the top British performers in key markets (chart position in brackets)

Rank	Title	Artist	Label
1	I'VE GOT A...	MNS	(Columbia)
2	EVERY SHOULDER	Back For Good	(Mercury)
3	BACK FOR GOOD	Take That	(RCA)
4	LET IT RAIN	East 17	(Barclay)
5	BELIEVE	Elton John	(Capitol)
6	BACK FOR GOOD	Take That	(RCA)
7	FISH THE FEELING	Out of This World	(Island)
8	JULIA SAYS	Wet Wet Wet	(Mercury)
9	WINDY	Enigma	Capitol
10	EVERY SHOULDER	Back For Good	(Mercury)
11	THE FEELING	Out of This World	(Island)
12	WINDY	Enigma	Capitol
13	EVERY SHOULDER	Back For Good	(Mercury)
14	THE FEELING	Out of This World	(Island)
15	WINDY	Enigma	Capitol
16	EVERY SHOULDER	Back For Good	(Mercury)
17	THE FEELING	Out of This World	(Island)
18	WINDY	Enigma	Capitol
19	EVERY SHOULDER	Back For Good	(Mercury)
20	THE FEELING	Out of This World	(Island)
21	WINDY	Enigma	Capitol
22	EVERY SHOULDER	Back For Good	(Mercury)
23	THE FEELING	Out of This World	(Island)
24	WINDY	Enigma	Capitol
25	EVERY SHOULDER	Back For Good	(Mercury)
26	THE FEELING	Out of This World	(Island)
27	WINDY	Enigma	Capitol
28	EVERY SHOULDER	Back For Good	(Mercury)
29	THE FEELING	Out of This World	(Island)
30	WINDY	Enigma	Capitol
31	EVERY SHOULDER	Back For Good	(Mercury)
32	THE FEELING	Out of This World	(Island)
33	WINDY	Enigma	Capitol
34	EVERY SHOULDER	Back For Good	(Mercury)
35	THE FEELING	Out of This World	(Island)
36	WINDY	Enigma	Capitol
37	EVERY SHOULDER	Back For Good	(Mercury)
38	THE FEELING	Out of This World	(Island)
39	WINDY	Enigma	Capitol
40	EVERY SHOULDER	Back For Good	(Mercury)
41	THE FEELING	Out of This World	(Island)
42	WINDY	Enigma	Capitol
43	EVERY SHOULDER	Back For Good	(Mercury)
44	THE FEELING	Out of This World	(Island)
45	WINDY	Enigma	Capitol
46	EVERY SHOULDER	Back For Good	(Mercury)
47	THE FEELING	Out of This World	(Island)
48	WINDY	Enigma	Capitol
49	EVERY SHOULDER	Back For Good	(Mercury)
50	THE FEELING	Out of This World	(Island)

# NETWORK CHART

Rank	Title	Artist	Label
1	UNCHAINED MELODY	Roseanne Barr & Jennifer Flynn	RCA
2	BOOM BOOM BOOM	Enigma	Capitol
3	HOLD ME, THRILL ME, KISS ME, KILL ME	En Vogue	Capitol
4	WOMPHI (THERE IT IS)	Clash	Mercury
5	THIS IS A CALL TO ACTION	Enigma	Capitol
6	I NEED YOUR LOVE	Enigma	Capitol
7	THINK OF YOU	Enigma	Capitol
8	SCREAM	Michael Jackson	A&M
9	STILLNESS IN TIME	Enigma	Capitol
10	A GIRL LIKE YOU	Enigma	Capitol
11	SEARCH FOR THE HERO	Enigma	Capitol
12	DON'T WANT TO FORGET ME NOW	Enigma	Capitol
13	THAT LOOK IN YOUR EYE	Enigma	Capitol
14	SEARCH FOR THE HERO	Enigma	Capitol
15	A BEGGAR ON A BEACH OF GOLD	Enigma	Capitol
16	HOLD MY BODY TIGHT	Enigma	Capitol
17	WINTER SHADE OF PALE	Enigma	Capitol
18	BIG YELLOW TAXI	Enigma	Capitol
19	HEART IN THE NIGHT	Enigma	Capitol
20	COMMON PEOPLE	Enigma	Capitol
21	CHAINS	Enigma	Capitol
22	BACK FOR GOOD	Take That	RCA
23	TWO CAN PLAY THAT GAME	Enigma	Capitol
24	HURTS SO GOOD	Enigma	Capitol
25	GUARANTEED	Enigma	Capitol
26	ONLY ONE ROAD	Enigma	Capitol
27	WE'VE ONLY JUST BEGUN	Enigma	Capitol
28	STRANGE CURRENCIES	Enigma	Capitol
29	DREAMER	Enigma	Capitol
30	YOUR LOVING ARMS	Enigma	Capitol
31	KEEP ON MOVING	Enigma	Capitol
32	HAVE YOU EVER REALLY LOVED A WOMAN?	Enigma	Capitol
33	SCATMAN	Enigma	Capitol
34	KISS FROM A ROSE	Enigma	Capitol
35	JESSE	Enigma	Capitol
36	MADE IN ENGLAND	Enigma	Capitol
37	SHININ' SHIRT	Enigma	Capitol
38	IF YOU LOVE ME	Enigma	Capitol
39	DAYDREAMER	Enigma	Capitol
40	NOW I'VE FOUND YOU	Enigma	Capitol

# VIRGIN RADIO CHART

Rank	Title	Artist	Label
1	HITTY-FAST, PRESENT AND FUTURE	Enigma	Capitol
2	THESE DAYS	Enigma	Capitol
3	POST CARD	Enigma	Capitol
4	SINGLES	Enigma	Capitol
5	PULSE	Enigma	Capitol
6	DAYS LIKE THIS	Enigma	Capitol
7	A SPANNER IN THE WORKS	Enigma	Capitol
8	PICTURE THIS	Enigma	Capitol
9	MEUSA	Enigma	Capitol
10	STANLEY ROAD	Enigma	Capitol
11	BIG LOVE	Enigma	Capitol
12	REPLENISH	Enigma	Capitol
13	INTERNAL NOISE	Enigma	Capitol
14	NATURAL MYSTIC	Enigma	Capitol
15	NO NEED TO ARGUE	Enigma	Capitol
16	GALORE	Enigma	Capitol
17	GREATEST HITS	Enigma	Capitol
18	BIZARRE FRUIT	Enigma	Capitol
19	DEFINITELY MAYBE	Enigma	Capitol
20	CROSS ROAD	Enigma	Capitol
21	BEGGAR ON A BEACH OF GOLD	Enigma	Capitol
22	CARRY ON UP THE CHARMS - THE BEST OF THE BEASTS	Enigma	Capitol
23	I SHOULD GO	Enigma	Capitol
24	PERMANENT - JOY DIVISION 1995	Enigma	Capitol
25	HOMEGROWN	Enigma	Capitol
26	DUMMY	Enigma	Capitol
27	TUESDAY NIGHT MUSIC CLUB	Enigma	Capitol
28	BLUES FOR GREENEY	Enigma	Capitol
29	100 DEGREES AND RISING	Enigma	Capitol
30	LET YOUR DIM LIGHT SHINE	Enigma	Capitol
31	PARKLIFE	Enigma	Capitol
32	THE BENDS	Enigma	Capitol
33	DOOKIE	Enigma	Capitol
34	THE COMPLETE	Enigma	Capitol
35	MADE IN ENGLAND	Enigma	Capitol
36	GRAND PRIX	Enigma	Capitol
37	MONSTER	Enigma	Capitol
38	DARE TO LOVE	Enigma	Capitol
39	CROCODILE SHOES	Enigma	Capitol
40	SMASH	Enigma	Capitol

# R&B SINGLES

Pos	Last	Title	Artist	Label	Cat. No. (Date/Info)
1	1	<b>STILLNESS IN TIME</b>	Jamiroquai	Sony	52 6620256 (SM)
2	2	<b>BEYONCE'S GOT TO LEARN SOMETHING I NEED YOU DOING</b>	Baby D	Systematic	SYXK 11 (FM)
3	1	<b>SCREAM</b>	Michael Jackson & Janet Jackson	Epic	CD 620222 (SM)
4	3	<b>SEARCH FOR THE HERO</b>	M People	Deconstruction	74321267861 (BMG)
5	5	<b>OVER THERE (I DON'T CARE)</b>	Heave O' Pain	Relief/NCA	CD XLS 8102 (W)
6	5	<b>RIGHT HERE</b>	Ultimate Kaos	Wild Card	CD 5795232 (F)
7	4	<b>FRECK 'N YOU</b>	Jedeci	Upworn	MCST 2072 (BMG)
8	5	<b>I'LL BE AROUND</b>	Rappin' 4-Tay/featuring The Spinners	Cotopaxo	10200.306 (E)
9	5	<b>GOING ROUND</b>	D'ora	Virgin/MCA	MCST 3055 (BMG)
10	6	<b>MY LOVE IS FOR REAL</b>	Paula Abdul featuring Ota Haza	Virgin	VJST 91 (E)
11	5	<b>YOU DON'T KNOW NOTHIN'</b>	For Real	A&M	5911231 (SM)
12	7	<b>SCREAM (4TH &amp; 5TH FORMATS)</b>	Michael Jackson & Janet Jackson	Epic	6621278 (SM)
13	10	<b>THIS IS HOW WE DO IT</b>	Montell Jordan	Def Jam/Island	12DEFF (F)
14	9	<b>YOU'RE THE STORY OF MY LIFE</b>	Judy Cheeks	Positive	127134 (E)
15	8	<b>KEEP THEIR HEADS RINGIN'</b>	Dr Dre	Priority	PTYS7 103 (E)
16	5	<b>FRIENDLY PRESSURE</b>	Jhelisa	Dorado	DORO 40R (R/TM/DISC)
17	11	<b>MIDNITE</b>	D'Influence	East West	A 4418T (W)
18	12	<b>FREEDOM</b>	Michelle Gayle	1st Avenue/MCA	7432128491 (BMG)
19	14	<b>I WANNA BE DOWN</b>	Brandy	Atlantic	A 7186T (W)
20	15	<b>TWO CAN PLAY THAT GAME</b>	Bobby Brown	MCA	MCST 1973 (BMG)
21	13	<b>IF YOU LOVE ME</b>	Brownstone	M&J/Epic	6914138 (SM)
22	18	<b>EVERYDAY</b>	Incognito	Talim	Load TLXK 55 (F)
23	16	<b>FREAK LIKE ME</b>	Adina Howard	East West	A 4432T (W)
24	16	<b>DOWN 4 WHATEVA</b>	Nustin' Nyce	Jive	JIVET 365 (BMG)
25	24	<b>KEEP ON MOVING</b>	Bob Marley And The Wailers	Tuff Gong	12TGX 4 (F)
26	17	<b>SOME JUSTICE '95</b>	Wor Station/featuring D'Influence	Wor Station	108372 (F)
27	19	<b>IT SHOULD HAVE BEEN YOU</b>	Boyz n the Bnd/featuring Topik & Jenelle Brown	Sidewalk	SSR 1094/JET/SM
28	25	<b>IF YOU ONLY LET ME IN</b>	MNB	1st Avenue/Columbia	CD 9813252 (SM)
29	22	<b>LOVE CITY GROOVE</b>	Love City Groove	Planet3	GXY 2003T (P)
30	21	<b>SPIRIT</b>	Wayne Marshall	Southern - (AS)	
31	27	<b>24-7-365</b>	Charles And Eddie	Capitol	CD.CDCL5 747 (E)
32	21	<b>GET LIFTED/BEAUTIFULLEST THING IN THE...</b>	Kelby Murray	Jive	JIVET 380 (BMG)
33	28	<b>THE 4 PLAY EPs</b>	R Kelly	Jive	CD.JIVECD 375 (BMG)
34	24	<b>LIFTED</b>	Lighthouse Family	Wild Card	CD.CARDW 17 (F)
35	29	<b>SOUR TIMES</b>	Parishhead	Go Beat	GOBX 116 (F)
36	31	<b>CRAZY</b>	Mark Morrison	WEA	22.9377 (W)
37	33	<b>JOY</b>	Blackstreet	Interscope	A 8195T (W)
38	36	<b>RED LIGHT SPECIAL</b>	TLC	Lafaze	7432127361 (BMG)
39	30	<b>STRAIGHT TO MY FEET</b>	Hammer/Deion Sanders	Priority	PTYS7 102 (E)
40	32	<b>DOWN WITH THE CLIQUE</b>	Anifah	Jive	JIVET 377 (BMG)

# DANCE SINGLES

Pos	Last	Title	Artist	Label	Cat. No. (Date/Info)
1	1	<b>STILLNESS IN TIME</b>	Jamiroquai	Sony	52 6620256 (SM)
2	2	<b>GOING ROUND</b>	D'ora	Virgin/MCA	MCST 3055 (BMG)
3	3	<b>WHOOH! (THERE IT IS)</b>	Clock	Merid	MCST 2019 (BMG)
4	2	<b>FRECK 'N YOU</b>	Jedeci	Upworn	MCST 2072 (BMG)
5	5	<b>FIRE D UP</b>	Elevatorman	Wired	WIRED 1216 (3MV/F)
6	16	<b>BOOM BOOM BOOM</b>	The Duthere Brothers	Slip/Eternal	WEA 2252 (SM)
7	1	<b>RIGHT &amp; EXACT</b>	Chrissy Ward	Dr	AG 6 (W)
8	3	<b>SCREAM (4TH &amp; 5TH FORMATS)</b>	Michael Jackson & Janet Jackson	Epic	6620278 (SM)
9	5	<b>ZOMBIE</b>	ADAM featuring Amy	Eternal	WEA 2251 (SM)
10	5	<b>DISCO DUBS</b>	Disco Days	Cleveland City	CLE 13025 (3MV/SM)
11	20	<b>RIGHT IN THE NIGHT (FALL IN LOVE WITH MUSIC)</b>	Jam & Spoon featuring Plavka	Epic	6620186 (SM)
12	9	<b>SEX ON THE STREETS</b>	Pizzaman	Cowboy/Loaded	12LD20 24 (P)
13	9	<b>FRIENDLY PRESSURE</b>	Jhelisa	Dorado	DORO 40R (R/TM/DISC)
14	22	<b>BEYONCE'S GOT TO LEARN SOMETHING I NEED YOU DOING</b>	Baby D	Systematic	SYXK 11 (F)
15	4	<b>NOT ANYONE</b>	Black Box	Mercury	MERK 434 (F)
16	5	<b>COMING UP</b>	Ambassadors Of Swing	Nice 'N' Ripe	NRR 022 (SM)
17	13	<b>SEARCH FOR THE HERO</b>	M People	Deconstruction	74321267861 (BMG)
18	6	<b>I'M READY</b>	Size 9	Virgin	VJST 92 (E)
19	11	<b>AS LONG AS YOU'RE GOOD TO ME</b>	Judy Cheeks	Positive	127134 (E)
20	10	<b>KEEP LOVE TOGETHER</b>	Love To Infinity	Mushroom	TG0467 (3MV/SM)
21	7	<b>SWEETEST DAY OF MAY</b>	Joe T Vannelli Project	Positive	127134 (E)
22	25	<b>YOUR LOVING ARMS</b>	Billie Ray Martin	Magnet	MAG 1031T (W)
23	17	<b>I'LL BE AROUND</b>	Rappin' 4-Tay/featuring The Spinners	Cotopaxo	10200.306 (E)
24	5	<b>KEEP THEIR HEADS RINGIN'</b>	Dr Dre	Priority	PTYS7 103 (E)
25	25	<b>FLY AWAY</b>	Haddaway	Logic	7432128841 (BMG)
26	14	<b>LOVE, LOVE, LOVE - HERE I COME</b>	Rolo Goes Mystic	Chester	CHEK1207 (BMG)
27	12	<b>MY LOVE IS FOR REAL</b>	Paula Abdul featuring Ota Haza	Virgin	VJST 91 (E)
28	8	<b>SEXY DANCE</b>	Deep Dish presents Quercus	Tribal/UK TRUK	030 (F)
29	23	<b>FILLING UP WITH HEAVEN</b>	The Human League	East West	W 22 84T (W)
30	29	<b>MAHOGANY ROOTS</b>	Hardfloor	Hardhouse	HRRP 008 (R/TM/DISC)


# DANCE ALBUMS

Pos	Last	Title	Artist	Label	Cat. No. (Date/Info)
1	1	<b>HIDEAWAY</b>	DaLacy	Slip'n Slide	SLIP 023 - (V)
2	1	<b>HISTORY PAST, PRESENT AND FUTURE, BOOK 1</b>	Michael Jackson	Epic	474094/474092 (SM)
3	2	<b>PURE SWING TWO</b>	Various	Dino	DINTV 98/DINAMC 98 (P)
4	4	<b>THIS IS HOW WE DO IT</b>	Montell Jordan	RAI/Island	5271791/5271794 (F)
5	5	<b>UNITED DJS OF THE WORLD - VOLUME 1</b>	Various	DMC	JUNGJMC 1 (P)
6	5	<b>A FEELING</b>	Jasper Street Co.	Azuli	AZULI 38 - (ADD)
7	4	<b>DANCE ZONE - LEVEL FIVE</b>	Various	PolyGram	TV 4526534 (F)
8	8	<b>RADIO DREAMSCAPE - VOLUME 1</b>	Various	Dreamscape	DREAMLP 61/62/63/64 (DISC)
9	5	<b>FRESKAL 2</b>	Various	React	REACTLP 06/REACTM 06 (V)
10	3	<b>HEAD FIRST</b>	Vertical Hold	A&M	540331/540333 (F)

SPECIALIST CHARTS

1 JULY 1995

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# Isha-D

## "Stay"

(Tonight)

THE MOST REQUESTED TRACK ON CLEVELAND CITY

RELEASED 10.7.95 DISTRIBUTED BY 3MV/SONY 12"CD/MC



## MUSIC VIDEO

This List	Artist Title	Label/Cat No	16 23	NINJA NITE (Tonight Sell Out!)	Gulfon Home Video CEV285A1	1 1	BILL WHELAN: Reverence-The Show	Label/Cat No
1	BILL WHELAN: Reverence-The Show	VCI V05664	17	14	WMV 0532803	2	PINOCCHIO	Wat Disney 022922
2	MICHAEL JACKSON: Video Greatest Hits - History	SMV EIC 50132	18	16	PolyGram Video 6320037	3	EXECUTIVOS	NTV 0170130
3	PINK FLOYD: Pulse - 25.10.94	PMI M0491430	19	16	PMI M0491431	4	MICHAEL JACKSON: Video Greatest Hits - History	SMV EIC 50132
4	BON JOVI: One Bad Seed	PolyGram Video 6327763	20	18	ABBA: Aida Gold Greatest Hits	5	TRUE ROMANCE	Warner Home Video 501292
5	SUEDE: Introducing The Band	Wieners/WWR 025	21	22	ANGELIQUE FERNANDEZ: Sweet Stappes - Greater All Time...	6	THE ARBUSTONS	Walt Disney 024192
6	BOB MARLEY: Legend	PolyGram Video 6326343	22	21	VARIOUS ARTISTS: Women Of Country - Volume 1	7	DEMOLITION MAN	Warner Home Video 501295
7	CARRERAS/DOMINGO/PAVARTI In Concert '94	Telecinco/WMV 4528633	23	12	MEAT LOAFER: Bad Out Of Hell - Picture Show	8	SCHNITZER LUST	CIC Video 0501748
8	ILVIS PRESLEY: The Last Performances	MGM/UA 565279	24	25	BLUR: Showtime	9	THE FUGITIVE	Warner Home Video 501748
9	MADONNA In Bed With Madonna	Video Collection W4218P	25	24	BLUR: Showtime	10	THE X-FILES-FILE 3-JERSEY DEVIL	Fox Video 8821
10	TAKE THAT: Berlin	BMG Video 7420122073	26	27	TAKE THAT: The Party - Live At Wembley	11	THE X-FILES-FILE 3-JERSEY DEVIL	Fox Video 8821
11	VARIOUS ARTISTS: Memories Of Ireland - 40 Songs	Ptarmint/RY 037	27	28	JOE LOVINO: Live In Concert	12	ELDRADO	4 Front 034183
12	DANIEL D'ONOFRI: Like For Like	Real/RT 028093	28	28	THE POLICE: Judgement In Synchrocitys Live!	13	THE SONS OF KATIE ELDER	4 Front 034183
13	VARIOUS ARTISTS: Songs That Won The War	Real/RT 034893	29	29	DINE STRAITS: The Videos	14	JAWS - 20TH ANNIVERSARY EDITION	CIC Video 0501748
14	TAKE THAT: Everything Changes	BMG Video 7420122073	30	26	VARIOUS ARTISTS: The Best Of Andrew Lloyd Webber	15	PINK FLOYD: Pulse - 20.10.94	PMI M0491431
15	BOB DYLAN: Unplugged	SMV Columbia 501132	31	30				

## INDEPENDENT SINGLES

This List	Title	Artist	Label (distributor)
1	A GIRL LIKE YOU	Ewynn Collins	Sentana ZQP 0030 (CD)
2	SUPERSONIC	Oasis	Creation CRESCD 176 (V)
3	WHATEVER	Oasis	Creation CRESCD 195 (DMV/V)
4	LIVE FOREVER	Oasis	Creation CRESCD 195 (DMV/V)
5	SHAKERMAKER	Oasis	Creation CRESCD 192 (DMV/V)
6	CIGARETTES & ALCOHOL	Oasis	Creation CRESCD 194 (DMV/V)
7	SOME MIGHT SAY	Oasis	Creation CRESCD 204 (DMV/V)
8	ARE YOU BLUE OR ARE YOU BLIND?	Blustones	Superior Quality BLUE 001 (CD)
9	SEX ON THE STREETS	Pizzaman	Landed COL 042 (V)
10	I CAN DREAM	Shirk Anastase	One Little Indian 121 7792 (CD)
11	AFRODISIAC	Power	Parkway Park 0020 (V)
12	DARK ALAN (ALEXIN DUINN)	Cagan'Alie	Survivor SURVED 95 (P)
13	MAX DON'T HAVE SEX WITH YOUR...	E-Rotic	Stip COSTIP 2 (P)
14	SEXY DANCE	Deep Dish Presents Quench	Tribal UK TRIBUK 03 (V)
15	ARMY OF ME	Bjork	One Little Indian 182 7792 (CD)
16	JUST LOOKIN'/BULLET COMES	Charlatans	Beggar Banquet BBQ 590 (RTM/D)
17	LOVE CITY GROOVE	Wayne Marshall	Planet 3 OXY 2003 (CD)
18	SPIRIT	Louise Gray	Southern SoulCD 0032 (AS)
19	MANGANYA ROOTS	Hardfloor	Herthouse HHUK 120 (RTM/D)
20	WAKE UP BOI!	Boo Radleys	Creation CRESCD 191X (DMV/V)

## INDEPENDENT ALBUMS

This List	Title	Artist	Label (distributor)
1	POST	Bjork	One Little Indian TPLP 510 (CD)
2	DRACONIAN TIMES	Paradise Lost	Music For Nations GOMN 104 (P)
3	DEFINITELY MAYBE	Oasis	Creation CRECD 181 (DMV/V)
4	GRAND PRINCE	Teenage Fanclub	Creation CRECD 173 (DMV/V)
5	THE COMPLETE	Stone Roses	Silvertone ERS 832 (P)
6	SMASH	Offspring	Epitaph ERS 832 (P)
7	ELASTIC	Elastica	Decayfive RUFF 014 (CD)
8	WAKE UP!	Boo Radleys	Creation CRECD 191 (DMV/V)
9	ONLY HEAVEN	Young Gods	Play It Again Sam BIAS 301 (V)
10	INCANTATION	Incantation	Knocking Vinyl KNOCKCD 073 (V)
11	HOMEWORN FANTASY	Zine Train	China WOLCD 1660 (P)
12	DEBUT	Bjork	One Little Indian TPLP 313 (V)
13	POVERTY'S PARADISE	Naughty By Nature	Big Life BLRCD 28 (V)
14	OLYMPIAN	Travis	Costanmeager GENE 001 (CD)
15	DRINK ME	Salad	Island RED CROX 102 (V)
16	EVERYTHING IS WRONG	Moby	Mute CDSTUMM 130 (RTM/D)
17	LIVE IN CALIFORNIA 1936	Deep Purple	Cornrose/Creation DPCS95 (P)
18	BURN MY EYES	Machine Head	Roadrunner RR 90169 (P)
19	BREAKING THE RULES	Water Trout Band	Providence PRO 70132 (P)
20	FLIPPIN' OUT	Gigolo Arms	FIRE PRCB 35 (RTM/D)

## ROCK

This List	Title	Artist	Label (distributor)
1	INFERNAL LOVE	Therapy?	AAM 503192 (F)
2	DRACONIAN TIMES	Paradise Lost	MFN COMFN 184 (P)
3	CROSS ROAD - THE BEST OF	Bon Jovi	Jambco 522362 (F)
4	DOOKIE	Green Day	Reprise 836245282 (W)
5	MENACE TO SOBRIETY	Ugly Kid Joe	Mercury 528282 (F)
6	SMASH	Offspring	Epitaph E 864322 (P)
7	PHUD	Wildhearts	East West 9638104372 (W)
8	UNPLUGGED IN NEW YORK	Nirvana	Geffen GED 28277 (BMG)
9	NEVERMIND	Nirvana	DGC DGC2 29425 (BMG)
10	SLEPPY WHEN WET	Bon Jovi	Verigo VERIGO 38 (F)
11	THE NEW JERSEY	Bon Jovi	Verigo 830042 (F)
12	FORBIDDEN	Black Sabbath	IRS EIRSCD 1072 (E)
13	ASTRO CREEP 2.0	White Zombie	Geffen GED 2408 (BMG)
14	HITS OUT OF HELL	Meat Loaf	Epic 450442 (E)
15	BIG ONES	Aerosmith	Geffen GED 2456 (BMG)
16	CORPORATE ROCK WARS	Vanus	Earcache MOSH 1380 (CD)
17	SO FAR SO GOOD	Bryan Adams	AAM 501572 (F)
18	SIXTEEN STONE	Bush	Interscope 654825312 (W)
19	BAT OUT OF HELL	Meat Loaf	Cleveland Int 282619 (F)
20	LIVE IN CALIFORNIA 1976	Deep Purple	Composuer CD DPCS95 (P)

## CLASSICAL

This List	Title	Artist	Label (distributor)
1	TOP GEAR CLASSICS: TURBO CLASSICS	Various	Deutsche Grammophon 4478412 (F)
2	THE CHOIR	Anthony Way	Decca 481182 (F)
3	THE TENDONS IN CONCERT 1994	Carreras, Pavarotti, Domingo	Telecinco 450969002 (W)
4	VISION OF PEACE	The Monks of Ampleforth...	Classico FM CMC2 1783 (CR/P)
5	SONGS OF SANCTUARY	Adriana	Venusu CDVE 925 (E)
6	CANTO GREGORIANO	Monks Chorus Siles	EMI Classics CMC 963712 (E)
7	THE PIANO	Michael Nyman	Venusu CDVE9319 (E)
8	100% CLASSICS	Various	Telarc TCC 2157 (BMG)
9	CLASSICAL MOODS - DREAMS	Various Artists	EMI Classics CDC 555372 (F)
10	THE GREATEST PAVARTI ALBUM EVER	Luciano Pavarotti	Decca 4478412 (F)
11	IN CONCERT	Carreras, Pavarotti, Domingo	Decca 4304322 (F)
12	TRANQUILITY	Various Artists	EMI CDC552432 (E)
13	THE CLASSIC EXPERIENCE	Various Artists	EMI EMTVO 45 (E)
14	TOP GEAR CLASSICS: MOTORING...	Various Artists	Deutsche Grammophon 4478412 (F)
15	CLASSICAL MOODS - ROMANCE	Various Artists	EMI Classics CDC 555372 (E)
16	CLASSICAL MOODS - CELEBRATION	Various Artists	EMI Classics CDC 556372 (E)
17	THE ALBUM	Lesley Garrett	Telstar TCD 2789 (BMG)
18	OFFICHIUM	Jon Garbarek/Hilliard Ensemble	ECM 453832 (P)
19	TOP GEAR CLASSICS: OPEN TOP OPERA	Various Artists	Deutsche Grammophon 4478412 (F)
20	THE ULTIMATE COLLECTION	Joost Brufjes	RCA Victor 74321242932 (BMG)

## MID PRICE

This List	Title	Artist	Label (distributor)
1	SLEPPY WHEN WET	Bon Jovi	Verigo 830042 (F)
2	THE NEW JERSEY	Bon Jovi	Verigo 830042 (F)
3	LEISURE	Blur	Fred COP 797592 (E)
4	INTRODUCING THE HARDLINE...	Terence Trent D'Arby	Columbia 4509112 (SM)
5	TRACY CHAPMAN	Tracy Chapman	Epic EKTR 4416 (CD)
6	DOCK OF THE BAY - DEFINITIVE	Otis Redding	Atlantic 584837082 (V)
7	KING OF MAMBO	Perez Prado	RCA NO 99424 (BMG)
8	HITS OUT OF HELL	Meat Loaf	Epic 450442 (E)
9	GREATEST HITS	Bob Dylan	Columbia 4609072 (SM)
10	THE DOORS	The Doors	Elektra K 242012 (CD)
11	BLAZE OF GLORY	Jon Bon Jovi	Verigo 830042 (F)
12	SENSE	The Lightning Seeds	Virgin DCD 966 (F)
13	WHAT COLOUR IS THE WIND	Charlie Landsborough	Ritz RCD 542 (P)
14	WAR	U2	Island ILPD 9733 (F)
15	WAKING HOURS	Del Amitri	AAM 129112 (E)
16	THIS IS MY MANTRO	Matt Monro	EMI CD552432 (E)
17	WELCOME TO THE BEAUTIFUL SOUTH	The Beautiful South	Music For Pleasure CDD 1152 (P)
18	GREATEST HITS	The Rayvas	Gol Discs FDCDD 15 (F)
19	MTV UNPLUGGED EP	Nathan Carter	Columbia 4667692 (SM)
20	VELVET UNDERGROUND/NIICO	Velvet Underground/Nico	Columbia 4718632 (F)



# RORY GALLAGHER

2nd March 1948 - 14th June 1995

## SINGLES

**HEAVY STERO:** *Sleep Freak* (Creation CRE203). A sixties sound permeates Creation's newest signings. London four-piece Heavy Stereo, whose debut single is a spunky affair that should capture some interest. □□□

**THE LIGHTNING SEEDS:** *Perfect Epic* (EPC6821792). Another radio-friendly, catchy slice of happy pop from the Seeds, with Broudy's voice sounding even more angelic than usual. □□□  
**KYLE MINNGUE:** *Where Is The Feeling?* (Decoustration Feel 4). Decon may have done a sound job in repositioning Kyle as a serious dance artist but for those who loved Ms Minogue circa Shocked – the classic PWL period – this was always the strongest track on the album. A hit. □□□□

**THE CATHERINE WHEEL:** *Way Down* (Fontana #56182). By concentrating on America, where their debut album sold more than 100,000, CW have overcome the flopping tag. *Way Down* is a powerful, full tilt return to the fray. □□□□  
**SUPRETTTE:** *Rosiepp Epic* (Flying Nun FUC206). Some sweet and simple Kiwi pop from Flying Nun's new three-piece. A promising debut that retains the classic New Zealand sound and whets the taste buds for more. □□□□  
**SHARKBOY:** *Tiny Seismic Night* (Nude NUD176). Low key, low tempo, laid back fare from Sharkboy. Not the strongest single of the series of four but essential to make up the special box set, and it's got a great cover of Je T'Aime on the flip side. □□□□

**WOCENTH:** *Hey Your Name* (Talkin' Loud TLKCD56). A vibrant track from the classic 100 Degrees And Rising album, using Joy Malcolm and Pamela Anderson's voices to good effect, but just falling short of *Always There*. □□□  
**MARY MARY:** *No More* (Fat of the Tiger) (East West Y2 71CD). Pumped-up, testosterone-heavy rapping from the pee-man. The track has a certain nondenial appeal and should muscle in on the Top 40. □□□

**THE BLACK DRIVES:** *Wiser Time* (American Recordings 74321277372). Having built up a strong following, the Crowes are certain to chart with this downtempo rock song, which in parts has a Nashville sound. □□□  
**LONGPUS:** *She Said* (Polyor 57923-2). Teaches of a spikier Brett Anderson voice are discernible in the Sheffield band's single, a strong and catchy number which bodes well for the future and will certainly see some indie chart action. □□□□

**KITPUT:** *It's In Her Kiss* (RCA 7432128742). Pulling together Red Dragon, Rose Royce vocalist Gwen Dickey and Chaka Demus & Pliers singer Jack Radics



SHARKEY: LOW KEY

should do the business. This version of the Shop Sheop song will undoubtedly be one of this summer's hits. □□

**CARLI JAMES:** *Sacrifice* (A&M #81172). Via the Froeders' Star Trax booth comes 16-year-old soul singer Carli James, who was signed by A&M when she was just 14. Her jaunty debut single should appeal to the Michelle Gayle/Eternal market. □□□

**BLAMELESS:** *More Than I* (China WOKCD260). Indie chart kids Blameless return with a country-sung single that possesses a certain charm, if not the force needed to make it into the charts. □□□

**THE REMBRANDTS:** *I'll Be There For You* (East West #4300CD). The theme to US sitcom *Friends*, this upbeat guitar pop tune is already huge on American radio, though whether it has the profile to do likewise here is debatable. □□□  
**NICKI FRENCH:** *Did You Ever Really Love You?* (This LUVTHS CD2). The H-NRG queen gives an emotional performance on a gently-building *Shock*/Atken power ballad. Radio will love it and sales should follow. □□□

**THE MYSTICS:** *See You* (Fontana MYSCD1). The latest in the Mercury stable's long line of rock pop/funk, the debut from this Oxford four-piece combines a strong melody and a poppy guitar chorus to produce rock with a commercial edge. □□□

**WORMHOLE:** *Chepper Epic* (Roadrunner RR2341C). Jesus And Mary Chain comparisons are obvious, and pretty accurate, given their love of all things feedback-based and weird, but strong tunes shine through. One of the finest indie acts out of Ireland in years. □□□□  
**WATERLILIES:** *Never Get Enough* (WEA #M1605). The US dance chart toppers seek a UK breakthrough with this



NICKI FRENCH: POWERFUL

serene mix of breathy vocals and delicate beats. A sweet treat. □□□□

## SINGLE OF THE WEEK

**METHOD MAN/MARY J BLIGE:** *All I Need* (Island Records DEFY CD 11). Having taken the US charts by storm, Puff Daddy's inspired pairing of Method Man with the queen of hip hop soul deserves to do the same here. Mixed by The Chemical Brothers extend the appeal. □□□□

## ALBUMS

**SPANNER BANNER:** *Chill* (JLCD/LP 3006).

One of Jamaica's sweetest and most consistent young singers gets wider exposure thanks to Island Jamaica. A surefire hit for reggae fans and deserving of a wider audience. □□□□  
**SKUNKHOUR:** *Skunkhour* (Acid Jazz JAZD 113CD). A funky arrival from this Aussie six-pack's debut album, which draws horns and raps into a jazzy mix which clearly hints why they've supported Jamiroquai, Galliano, Beastie Boys and Ice Cube. □□

**JAKE SLAZENBERG:** *Makesarocket* (Clear CLR418). An extraordinary fusion of electro ambient trance and the jazziest of jazz funk which brings to mind Herbie Hancock and Orbital from the man otherwise known as Mike Paradinas or Jazg. In his particular universe, this is as good as it gets. □□□□

**SUPERHUNK:** *Incidental Music 1991-1995* (City Slang #4592CD). Four years worth of songs originally recorded as individual items, now collected into "a bunch of songs" that, despite a lack of thematic order, are well worth a listen. Others may not be converted. □□□  
**JOHNNY THUNDERS:** *In Cold Blood* (Dojo DOJO CD221). Re-released complete with the original live tracks including

outrageous versions of Louis Louri and Clota, these 1982 set retains much of its rough, if dated, charm. The reissue coincides with reissue of 1983 set *Hurt Me* (DOJO CD217). □□□  
**VARIOUS:** *Cafe Del Mar Ibiza Vol II* (React CD2). Lie back and enjoy the blissful Spanish guitar sounds that permeate this second album of Balearic sounds. A winner with the hordes returning from Ibiza's hippest café. □□□□  
**DFL:** *Proud To Be* (Epitaph #6453). Epitaph's latest album from the band's two Americans has a very raw, live feel that's a sort of cross between the Beastie Boys and Green Day. Hardecore fans only need apply. □□  
**ZIGGY MARLEY:** *Free Like We Want 2 Be* (Elektra 75961702). Sounding more like his father as the album progresses, this outing from Ziggy is well timed to exploit the increasing interest in reggae. Some high quality songwriting and singing here. □□□□

**EVA:** *Extra Vehicular Activity* (Kickin Records KICKCD28). Chill-out listening from three New York University students that explores the ambient levels of trip hop, dub, techno and jazz. Cool. □□□  
**MARTYN JOSEPH:** *Marty Joseph* (Epic EPC486572). More bared introspection from Joseph on his second outing, on which he is assisted by Vin production cohort Mick Glossop and Tom Robinson. □□

**VARIOUS:** *Universal Sounds of America* (SR/LP/CD 27). Space jazz aimed at the head as much as the feet. Little noticed when released in the Seventies, all the featured artists have found a new, albeit cult, generation of goateed fans. □□□

**LIQUORE:** *Listening Gap* (4AD CAD5008). Featuring talents drawn from US underground favorites including Tsunami and Lush, *Listening Gap* has low key, delicate melodies and atmospherics, fronted by Jenny Toomey's expressive, shimmering vocals. □□□  
**MASTERPIECES FROM SWISS PRIVATE COLLECTIONS:** (Harmonia Mundi HMC 9063S). From Cerzanne to Toulouse Lautrec and Charrier to Ravel at the Royal Academy, art and music merge to repeat the success of HM's Poussin Miniature Landscape earlier this year. □□□

## ALBUM OF THE WEEK

**NATACHA ATLAS:** *Diapora* (Mantra/Beggars Banquet NATCD47). Eastern mysticism fused with trancey dance techno make this debut from the former Trans-Global Underground singer a real winner. □□□□

This week's reviewers: Martin Aston, Peter Brown, Catherine Eade, Paul Gorman, Alan Jones, Ian Nicolson, Steve Redmond, Ajax Scott, Martin Talbot and Paul Vaughan

## ALAN JONES TALKING MUSIC

Long before Boyzone revived *Love Me For A Reason*, it was rumoured that the Utah Saints had remixed the Osmonds' *Crazy Horses*. The rumours were true and, 23 years after it stormed to number two, *Crazy Horses* is ready to take off again. It is radical enough to bring the track to dancefloor prominence in the Nineties but is also quite faithful to the original. Once they get into their stride, they allow the original vocals and instrumentals to bleed through, and this amalgam of Seventies and Nineties influences is much better than might have been feared... Less immediate than *Rhythm Of The Night* and *Baby Baby*, *Corona's Try Me Out* is another stab of unsubtle Nu-NRG, best served by Lee Marrow's mixes. It's not as immediate or commercial as *Corona's* two big hits, but it's certain to find an instant

home in the upper half of the Top 40... One of the hottest hits of a balmy American summer nine years ago was Surface's sublime *Happay*. It failed to make the UK charts then but will now, having been covered by MNB. The subtle serenity of the original has been replaced by all the identikit hallmarks of a jacksawing track. The irony is that though MNB are Brits, their version sounds far more American than the original, with mixes from Jodeci emphasising this fact... While Alison Moyet takes Roberta Flack's *It's The First Time Ever I Saw Your Face* for a trip to the dancefloor, someone's nipped in and taken one of her old hits to clubland. *Jamie Watson's* cover of *All Cried Out* is formulaic but good fun and Jamie shares the same boy-or-girl contralto style that has served Moyet so well. This is already popular

in the clubs and could take off...  
**Virgin's The Blues**  
**Album** imaginatively stretches the boundaries, providing a mix of related styles and painlessly injects some less well known (but worthy) blues into the mix. Britain is well-represented with Free, Gary Moore, Cream, Jeff Beck and Dire Straits among others, although it's Fleetwood Mac's magical *Need Your Love So Bad* that stands out. Even more revered artists like Muddy Waters, John Lee Hooker and Slim Harpo are also included... With a quartet of hit singles under her belt, dance diva **Judy Cheeks'** debut *Positiva* album Respect shows her talent to be more than one dimensional as she succeeds in tackling soulful slowies, pumping house and jolting jacksawing.

## BEHIND THE COUNTER

## PAT GEARY, Music Mania, Glasgow

"Bon Jovi's album *These Days* has been flying out and Michael Jackson's *HISTORY* did well over the weekend but has slowed during the week. We've undeniably been hit by the fact that *HISTORY* is so readily available in a wide variety of non-traditional outlets such as supermarkets and garage forecourts. We've got a lot of Michael Jackson customers who always come in for his singles but we haven't seen any of them for the album. Our guess is they grab it at the first place they spot it. We're still getting mileage out of mid-price campaigns running with Virgin, Sony and PolyGram and they're maintaining a prime position at the front of the store. PolyGram's forthcoming promotion for the early Rolling Stones back catalogue - offering 7% off - promises to be a winner, especially as they are re-pressing the albums on vinyl. Virgin will also be running a promotion for the band's later releases and we'll be displaying everything together to provide a complete range. In terms of what's likely to be hot over the next few weeks, we're putting our money on the Foo Fighters' album, *Blonde*'s Heart Of Glass remix and the Ramones album *Adios Amigos*. With rumours abounding about the Ramones' likely split there's a lot of interest in this release."

## ON THE ROAD

## TITUS JENNINGS, Pinnacle sales force supervisor

"It's been a pretty hectic week for me, chasing around after people. We've got a lot of catalogue stuff coming up which is getting the hippies really excited. We've got a *Strange Fruit* promotion and there's some mid-price stuff from *Soft Machine* and *The Ozric Tentacles*. Steve Harley And Cockney Rebel, plus there are two that should go into the Top 40 - *Wunderlust* live and *Diré Straits* live at the BBC, which is going well. It's a bit hit and miss with customers at the moment, but generally dealers are positive because there's such a lot of good new stuff coming out. I'm also Pinnacle's rep in the south west and a lot of people are talking about Michael Jackson and Björk selling really well, although we were disappointed to go in a number two. Mind you it's difficult to compete with a 150-ft Michael Jackson, I suppose. Björk's getting as much in-store play, if not more, and there are some good displays about. People are also looking for the Pink Floyd vinyl box set, which is going to be expensive but brilliant. Glastonbury is the other big topic of conversation and there are a lot of hithers around in this area. It's going to be a massive weekend - I shall have to shift my telly out into the garden I think..."

## IN THE SHOPS THIS WEEK

## NEW RELEASES

As expected, Michael Jackson and Bon Jovi provided a massive shot in the arm for summer business while *Soul Asylum* and Reef were also strong contenders. Fast movers on the singles racks included *Menswear*, *Foo Fighters* and *Dick*.

## PRE-RELEASE ENQUIRIES

Singles: EMF And Vic & Bob, Cast  
Albums: Pearl Jam And Neil Young, Foo Fighters, Marillion, Chemical Brothers

## ADDITIONAL FORMATS

Limited edition Supergrass single on vinyl with gatefold sleeve, Fear Factory album in Digipak

## IN-STORE

Windows: D'Angelo, Chemical Brothers, Neil Young, Dusty Springfield, Charfbusters 1, Rod Stewart, Elaine Paige, Michael Jackson, Beach Boys, Star Trek Voyager  
In-store: Bon Jovi, Michael Jackson, Marillion, Pure Attraction, Joshua Kadison, D'Ream, Judy Cheeks

## MULTIPLE CAMPAIGNS



Windows - D'Angelo, Ragging 4-Tay, Charfbusters 1, Acoustic Moods, Incantation; In-store - Joshua Kadison, Marillion, Bask; Radio advertising - D'Angelo (JFM North West, Kiss FM Manchester), Incantation (Piccadilly, East Angles), Press advertising - Marillion, Keemo, Bask



In-store - July sale, Pink Floyd, Michael Jackson, Charfbusters 1, Rod Stewart, Elaine Paige, Classical Moods, Pavarotti, John Williams, Arabian Knights, ES off selected videos, Pinocchio, The X Files, Philadelphia



Album - Foo Fighters, Single - D'Ream; Video - REA; Essential selection - Chemical Brothers, Neil Young, Dusty Springfield, Liquid, Diana King, Spacebabe; D'Angelo; Windows - Windows - Chemical Brothers, Star Trek Voyager, Neil Young, Loveland, Dusty Springfield; In-store - Judy Cheeks, Marillion, Pure Attraction, La Traviata; Press ads - Chemical Brothers, Jellyfish, Foo Fighters, Telepathy, Del Amiri



Windows - three cassettes or two CDs for £10 across selected range: Star Trek Voyager; In-store - Neil Young, Michael Jackson, Pride, Bon Jovi, Star Trek Voyager

In-store - Apes Pigs And Spacemen; Press advertising - Fear Factory, Ambient Dub Volume 4, Unlaid Ravour Of British Rap, Lotion, 44 Xes, Pennywise, Comsat Angels, Cream Of Trip Hop, Nyack, Momo

Album - Beach Boys; Videos - Riverdance, Pinocchio, Star Trek Voyager; Featured artists - Michael Jackson, Alison Moyet, Rod Stewart, Annie Lennox; In-store - summer sale with up to 20% off selected titles across all formats, cassette singles at £1.99

Singles - Bobby Brown, Dana Dawson, D'Ream, P.J. Harvey, Diana King, MNR, Soul Asylum, Soul 4 Real, Candy Rain; Albums - Blessed Union Of Souls, Cartridges, Doggy, Steve Earle, Fantazia 4th Dimension, Fear Factory, Montell Jordan, J.J. Division, Marillion; Radio ads - Neil Young (Virgin); Press ads - Americano promotion, Naxos classical campaign

Single - Dubstar; Windows - Bon Jovi, Curtis Stigers, Loveland, Rolling Stones, Virgin label sale, Paula Abdul, Soul Asylum, Elaine Paige; In-store - video sale, opera sale; Press ads - Cartridges, Loveland, Trans-Europe Volume 4, Dusty Springfield,

Megaplay single - Soul 4 Real; Featured artists - Foo Fighters, Roger Ancher, Essential album - Chemical Brothers; Windows - summer sale; In-store - Desse, Number One Soul Album In The World, Indigo Girls, M People, Rave Anthems, Gay Pride product

Album - Elaine Paige; Windows - Elaine Paige, Beach Boys, Michael Jackson; In-store - Bon Jovi, exclusive EMJ classical and exclusive spoken word

In-store - Michael Jackson, Riverdance, Summer Soul Sounds promotion with CDs at £8.99 and cassettes at £5.99, music and video summer sale

The above information, compiled by *Music Week* on Thursday, is based on contributions from Andy's records (Halifax), Discovery Records (Heller), Focus Sounds (Waterlooville), HMV (Plymouth), Mustangman (Swansea), Music Mania (Glasgow), Or Price (London), RP Music (Wokingham), and Virgin (Ipswich). To contribute, call Karen Faux on 0181 545 4830.

## EXPOSURE

## TELEVISION

- 1.7.95**  
Fully Booked featuring M People, BBC1: 8:30 - 10:20am  
Scratchy & Co with Boy George, ITV: 9:25 - 11:30am  
The Brian Conley Show featuring Joe Brown, Sonia and Paula Abdul, ITV: 5:45 - 7:30pm  
Steve Wright's People Show with D'Ream and EMF, BBC1: 7:20 - 8pm  
Rock Family Trees: The Birmingham Beat, BBC2: 9 - 9:50pm  
**2.7.95**  
Night Music featuring Betty Carter and Dixie Dicks, VH: 11 - midnight

- 4.7.95**  
VH: 1-2-3: Bruce Springsteen, VH: 1-8 - 8:15pm  
**5.7.95**  
The Album Show with Allison Moyet, ITV: 1:40 - 2:40pm  
**6.7.95**  
VH: 1-2-3: Bryan Adams, VH: 1-8 - 8:15pm  
The Beat featuring P J Harvey and J-Pac, ITV: 2:05 - 3pm  
**7.7.95**  
Old Girl: Michael Text with The Doors and Dick Zeppelin, VH: 1: 10:30 - 11pm  
The Vibe with Janet Lee-Jones and Mark Morrison, BBC2: 11:15 - 11:45pm

## RADIO

- 1.7.95**  
Johanna Walker with Sheryl Crow, Sophie B Hawkins and Indigo Girls, Radio One: 2 - 5pm  
John Peel presents: Delicatessen and The Beatnik Firestars, Radio One: 5 - 7pm  
**2.7.95**  
Soul On Sunday with Jazzie B and Soul II Soul live, Radio One: 2 - 4pm  
Radio One Rock Show with a session from Blackie Lawless, Radio One: 3 - 10pm  
Andy Kershaw with Zydeco band The Bon Temps Playboys, Radio One: 10pm - midnight  
**3.7.95**  
Collins And Maconia's Hit Parade featuring Marc Almond, Radio One: 9 - 10pm  
Mark Radcliffe with Ash, Radio One: 10pm - midnight  
**4.7.95**  
Evening Session featuring Green Day, O'Riagan and Rancid, Radio One: 7 - 8pm  
**5.7.95**  
Evening Session featuring a live session from the Bluetones, Radio One: 7 - 9pm  
Mark Radcliffe with the Pook Sticks in session, Radio One: 10 - midnight  
**7.7.95**  
Soundbite traces the career of the Rolling Stones, Radio One: 9 - 10pm



ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
JON ANDERSON The Deseo Remixes	RCA	July 3		Advertising will run in the dance and style press and there will be a mailout to the fanbase plus in-store displays with selected retailers.
BRAINBOX Primordia	Network Productions	June 26		Advertising will run in <i>Melody Maker</i> and the <i>NME</i> in conjunction with Pinnacle.
BUSHWICK BILL Phantom Of The Rapra	Virgin	July 3		The campaign will centre on advertising in the specialist dance press.
CHEMICAL BROTHERS Exit Planet Dust	Virgin	June 26		Campaign includes in-store displays, mailouts, leaflets, Rock Box, college and club promotions, street posters and music press ads. There will be specialist press advertising and PoS material available to all retailers.
RANDY CRAWFORD Naked And True	WEA	July 3		The release will be advertised in the black press, the <i>NME</i> and <i>The Face</i> and there will be posters available for in-store display.
D-INFLUENCE Prayer 4 Unity	East West	July 3		The release is an HMV album of the week and will be displayed in-store by HMV. Virgin and 150 independent retailers.
FOO FIGHTERS Foo Fighters	Parlophone	June 26		A major marketing push covering all media will support this release, including in-store and window displays and co-op ads.
GURU'S JAZZMATAZZ Volume II The New Reality	Cooltempo	July 3		The album is an <i>Our Price</i> recommended release and it will be extensively advertised in the press and on regional radio.
LOVELAND Eastern Bloc/P/W	EMI	June 26		HMV, Andy's and <i>Our Price</i> will promote the release in-store and there will be advertising in the rock and national press.
MARILLION The Wonder Of Love	EMI	June 26		There will be a mailout to the fanbase and a street poster campaign in Manchester plus advertising in <i>Melody Maker</i> and <i>Vox</i> .
ISAAC HAYES Raw And Refined	Virgin	July 3		Advertising will run in <i>Touch</i> and <i>Echoes</i> and PoS material will be available to all retailers.
DUSTY SPRINGFIELD Very Fine Love	Columbia	June 26		Multiple and independent retailers will be running in-store and window displays. TV ads run on West Country for a week from release.
SUNSET HEIGHTS Texas Ten	Coast To Coast	July 3		Advertising will run in <i>Time Out</i> and <i>Bigwig</i> to coincide with the band's forthcoming tour. There will also be displays with specialist retailers.
UNV Universal Nubian Voices	WEA	July 3		The release will be advertised in the specialist R&B press and PoS material will be available to all retailers.
NEIL YOUNG Mirror Ball	WEA	June 26		All multiples and independent retailers will be promoting this release in-store and there will be extensive music and national press ads.
VARIOUS The Blues Album	Virgin	July 3		National Channel Four and regional ITV advertising will be used to promote this release which is also being radio and press advertised.
VARIOUS Classics On A Summers Day	Pure Music	July 3		From release there will be a four-week ad campaign on ITV and Channel Four. Radio ads will run on Capital Gold, Classic FM and Melody.
VARIOUS Dance Mania Volume 3	Pure Music	July 3		The campaign, which includes national TV advertising and radio ads on Capital, Atlantic and SIRS, will run for at least four weeks.
VARIOUS The House Of Handbag	Ultrasound	July 3		Channel Four and ITV advertising will run in Manchester, London and the Midlands and on BSkyB, backed with radio and press advertising.
VARIOUS Jazz Juice Vol 3	Street Sounds	July 3		Kiss and JFM in London and Manchester will run ads and there will be press advertising in <i>Jazz On CD</i> , <i>The Wire</i> and <i>Straight No Chaser</i> .
VARIOUS The No. 1 Classic Soul Album	PolyGram TV	July 3		A nationwide TV advertising campaign covers Channel Four, ITV and satellite channels. There will also be radio ads on Capital and Choice.
VARIOUS One Hell Of A Rock Album	Vision	July 3		National TV ads on ITV and Channel Four will run for two weeks from release, alongside radio ads on Capital FM. PoS material is available.
VARIOUS Rave Anthems	Dino	July 3		Regional ITV, Channel Four and radio advertising will run for three weeks from release, accompanied by press ads and posters.
VARIOUS Reggae Massive	Dino	out now		HMV and 220 independent retailers will be promoting this release in-store and there will be extensive radio and TV ads around the country.
VARIOUS Sampler 12	Greensleeves	June 26		The release will be advertised in <i>Touch</i> , <i>Echoes</i> and <i>TOP</i> and on radio stations around the country.
VARIOUS Smash Hits Volume 2	Telstar	out now		The release will be extensively advertised on ITV and Channel Four for a minimum of four weeks.
VARIOUS Soul Pressure	Mission Records	out now		There will be advertising in <i>Blues &amp; Soul</i> , <i>Echoes</i> , <i>Soul Trade</i> and <i>DJ</i> in support of this release, plus specialist radio advertising.
VARIOUS 100% Summer '95	Telstar	June 26		The release will be TV advertised for five weeks on ITV, Channel Four and BSkyB. Radio ads will run on Capital and Atlantic 252.
VARIOUS Sunny Afternoons	PolyGram TV	out now		Ads on ITV, Channel Four and satellite channels will run for two weeks from release and there will be ads on radio in London.
VARIOUS Triphoppsy	Rumour	July 3		There will be advertising in the music press including <i>Select</i> , <i>NME</i> , <i>Melody Maker</i> , <i>Echoes</i> , <i>DJ</i> , <i>MixMag</i> and <i>Muzik</i> .
Compiled by Sue Sillitoe: 0161-167 2255				

## ARTIST



**GURU'S JAZZMATAZZ – Volume II The New Reality**  
**Record label:** Cooltempo  
**Media agencies:** CIA/TMD Carat  
**Media executive:** Garoth Currie/Mike Buurman  
**Marketing manager:** Karl Badger  
**Creative concept:** Karl Badger/The Design League

Cooltempo is going for a slow-burning marketing campaign for the second Jazzmatazz release, Volume II The New Reality, seeking to build on the success of the first volume and achieve gold status by Christmas. National TV advertising only starts in August. Initially, the campaign centres on national, music and style press ads and regional radio advertising, which starts in the week of release. The album is being heavily supported at retail with window displays at HMV, Tower, Andy's and 200 independents. Woolworths is charting the release and there will be in-store displays and co-op activity with multiples and independents. It will feature on Virgin, Andy's and Menzies listening posts and there will be a British Rail and London Transport poster campaign.

## CAMPAIGNS OF THE WEEK

## VARIOUS – The Blues Album

**Record label:** Virgin  
**Media agencies:** TMD/MCS  
**Media executives:** Mark Holden/Gareth Jones  
**Product managers:** Peter Duckworth/Steve Pritchard  
**Creative concept:** In-house

Following its successful *The Love Album* which has sold 900,000 units, Virgin Records is aiming to achieve mass market success with the next in the series – *The Blues Album* – which is released next Monday. The album, containing tracks from artists such as Gary Moore and Fleetwood Mac, has more of an R&B feel to it than many of the previous blues compilations and will be advertised nationally on Channel Four and in selected ITV regions. There will be radio advertising on Virgin and JFM plus press advertising in the music monthlies and the nationals. The release will feature in Woolworths window displays and will be promoted in-store by *Our Price*, *Boots*, *Dixons*, *Asda* and *NVC*. There will also be a nationwide poster campaign.

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**Music Week - Classified Department,**  
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**Tel: 01732 377317**  
**Fax: 01732 368210/361534/Telex: 95132**  
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## TENDERS

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Westminster Libraries & Archives require:

1. Music Recordings on CD and Cassette.
2. Video.

This could be supplied by one or more suppliers. Further technical details are available from High Marks, Technical Services Manager, telephone 0171 798-1016.

For the Tender Documents and other information required to bid, please write, in the first instance, to:

Director of Education & Leisure  
Westminster City Council  
City Hall, 14th Floor  
Victoria Street  
LONDON SW1E 6QP

For the attention of Mr. M. Warren  
Fax: 0171 798-3404

Please state in which of the areas of stock listed above you are interested.

Written applications for Tender Documents should be received no later than 21st July 1995.

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# Rory Gallagher

2nd March 1949 - 14th June 1995



A Gentleman

# DOOLEY'S DIARY

Remember where you heard it: The annual fest of music biz generosity that is the **Silver Clef** lunch went off with its usual bang on Friday, with the auction attracting some **feverish bidding**, most notably for a set of 16 lithographs of album covers (clinched by MTV for £23,000) and a pair of Club Olympic Debuture Seats in Wembley Stadium which eventually went to Silver Clef-winners **Take That** for £16,000. It was all over when the fab five's rival bidder received some **hard stares** from Robbie. But the biggest cheer of the lunch was reserved for **Spike Milligan** who was **distracted** from presenting the special achievement gong to **George Martin** by some **loud bangs** backstage. Spotted disappearing in the direction of the noise, the ever-feisty Milligan announced he was on his way to "**punch the bastard** that's making that noise"...**George Michael** is finally set to leap from Sony into the arms of **David Geffen** and **Virgin**, according to whisperers, but don't be surprised if there are two **late entrants** in the field, possibly offering him his **own label**...Cocked hats to the **wag** at **Warners** who thought up the **Vin Halen** wine tippie for the **Kerrang! Awards** last Tuesday, which turned into a real **drinkathon**. Some of the **outfits** on show provided **plenty of laughs**, led



**Brian Eno, Adam Clayton and Dave Stewart** wink, nod, chuck and preen at the **Seatchi** gallery. Secret signs perhaps of their bidding intent at the **Pagan Fae Wear** fashion show and auction in aid of the **midsummer night War Child** charity? Or maybe someone told the U2 boy he'd catch a chill if he didn't invest in **Tricky's shirt**. The **Bratel** boy's garment finally went for £700, but that price was nowhere near the record for the night - the £5,100 paid for **Jarvis Cocker's** delightful sandals - modelled here by the man himself. Shame nobody could persuade the **Pulp** person to relinquish his handbag. **Eno's** coat sales including **Low Reed's** henky (£500), **Brian Eno's** coat complete with speakers (£2,400), **David Bowie's** handbag - that's a handbag - outfit (£3,500) and **Bryan Ferry's** **Sellotape** dress, the event raised £75,700 towards the children's music therapy centre in Mostar, Bosnia.



by **Kerrang!** editor **Phil Alexander's** **glittermungus** composition and the **Thunder** crew's extraordinary array of suits. Outglamming them all though was **Bon Jovi**, who turned up to the awards in a splendid **bright pink Cadillac**, and picked up the **Best International Live Act** award with a playground-style "We're bigger than **Ree-ee!**"...Tired of all those promotional ligs down at the dogs, **Blur** manager **Chris Morrison** invited **Ed Bicknell** to accompany him to the wrestling at the **Albert Hall** last week. Just one small problem: on rolling up they found it was the **wrong day**. Clearly organising world tours is a **doddle** compared with arranging a quiet night out...Don't be surprised to hear of **management changes** at **BMG** when **John Preston** returns from holiday on July 4...No newspaper changes are expected at **JP Kennedy & Co** to incorporate the three new letters after **John Kennedy's** name. And no forelock tugging at **EMI**

either. **Bossman JF Cecillon** doesn't expect housewives to look in the record racks under "S" for **Sir** when **Cliff OBE** releases his new album later this year. But a remarkable case of serendipity means the **Frenchman** and **Harry Webb** have something more than **beauty and brains** in common. **Cliff** waved a quill (and in those days it probably was) over his **EMI** contract on **September 24, 1958**, the very same day that the inimitable **Frenchman** was squeezed into the world. **Weird**...With all the **Bjork** bother right now over **Post** and its predecessor **Debut** (see p3), **One Little Indian** top dog **Derek Birkett** jokes, "We should get a **season ticket** for the **High Court**"...Get your boaters on and get on down to the **IPA summer party**, which will see the **Elizabethan** chugging off down the **Thames** this **Wednesday (28)**. Call **Andrea Vitz** for details on **0171 704 8541**...The word is that **Robin Godfrey-Cass** is now being pursued by **Warner Chappell's arch rival** in the States...Congratulations to **Dan Beck**, **Epic's** senior VP of marketing in the US, who has nurtured the **Michael Jackson** campaign for the past year and whose wife **Clare** gave birth to a baby daughter the same day that **HISTORY** was finally released. But did he really have to call her **Michaela**?.....



They've shifted half a million of these little babies which is good enough reason in anybody's book for a photo-call. In popped the **Outhers Brothers**, out came the gold discs of **Don't Stop (Wiggle Wiggle)** - lifted from their current **Eternal/Star/WEA** album **1 Polish, 2 Biscuits And A Fish Sandwich** - and off went the **fish bulbs**. In celebratory mood are, from left, **WEA** marketing manager **Emma Greengrass**, **A&R** director **Clive Black**, **Outhers's** **Hula** and **Malik**, and **WEA UK A&R** manager (and chief dude at **Eternal**) **Steve Allen**.



When this **Hell's** **Engel** rode into **Laicester town centre** on his thrashing **Harrow**, the townsfolk didn't pull down the shutters and lock away their daughters. In fact, most of them turned out in their thousands to wave their pennants in the air as the king of romance, **Engelbert Humperdinck**, glided past on a flying visit to **Airplay** to promote his new **EMI** album, **Love Unleashed**. **Engelbert** stopped traffic outside the shop because there were so many people in the street, which didn't worry **Airley's** owner **Richard Wootton**: hundreds of people crammed themselves into the shop to buy signed copies of the album. Nice one **Dinky**. Keep on singing, keep on dancing!

## music week

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